BELLAK'S

IMPROVED

PIANO

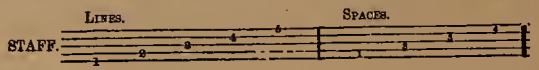
METHOD

- No. 2. -

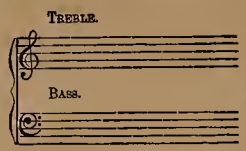
Draper Music Publishing Co., - Toronto, Ont.

—RUDIMENTS.—

There are seven notes in music, which are called after the first letters of the Alphabet, A, B, C, D, E, F, G, and according to the compass of the Instrument. The notes are placed on and between five lines or spaces, called a staff.

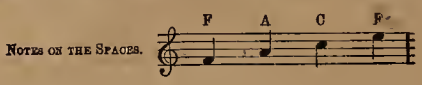


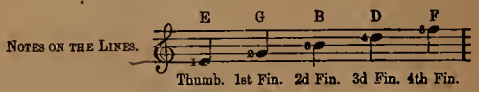
Piano Forte music is composed on two Staves, the upper staff is used for the Treble or G Clef, the highest part, and is generally played with the right hand. The lowest staff is used for the Bass or F Clef, the lowest part, and is generally played with the left hand.



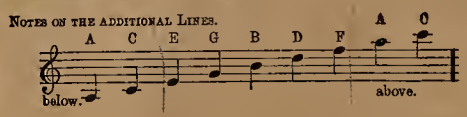
Both staves are connected with a brace. Striking the note on the first line of the treble, E, with the thumb of the right hand and omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the five lines, while the four omitted keys, between the fingers, are the notes on the spaces.

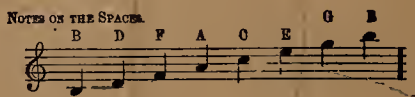
Knowing where the note on the first line is will easily guide the pupil to find the notes on the five lines and to use the four omitted keys for the four spaces.



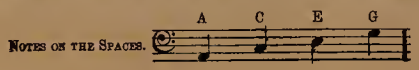


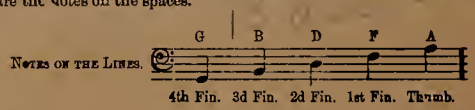
For higher or lower notes, short lines are used above or below the staff, called leger lines, equidistant from the lines of the staff, omitting one key for the space.



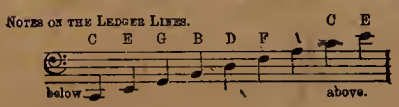


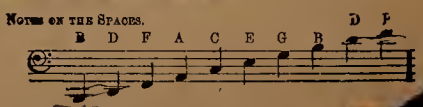
The bass notes are learnt in the same manner as the treble. The note on the first line in the bass is called G; striking this note with the fourth finger of the left hand, omitting one key for the space, and the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes on the spaces.



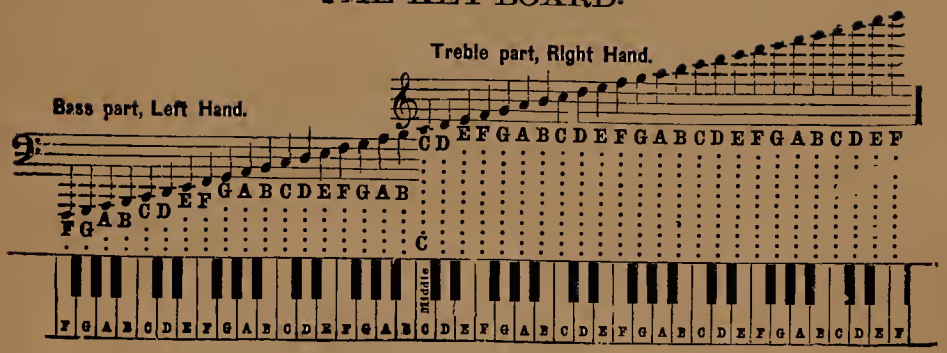


Additional or leger lines are also used in the bass clef, omitting one key for the note on the space.



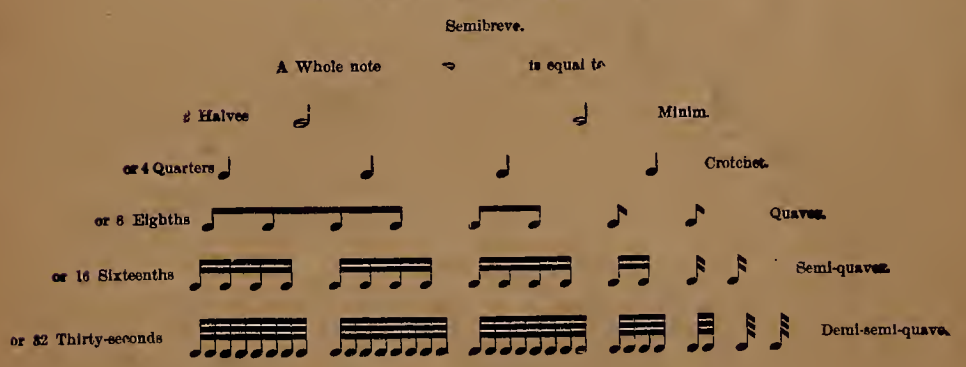


THE KEY-BOARD.

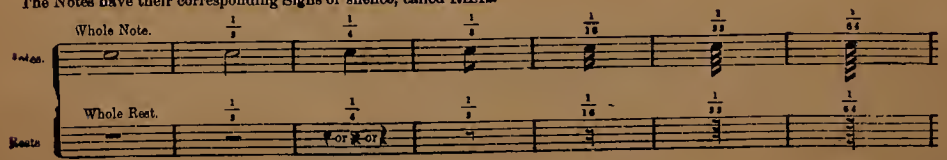


TIME TABLE.

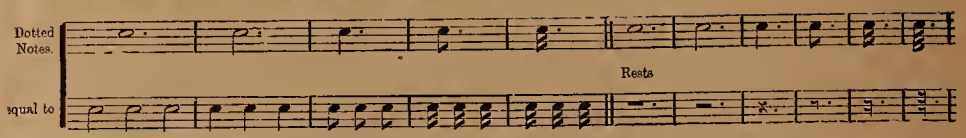
OF THE VALUE OF THE NOTES.



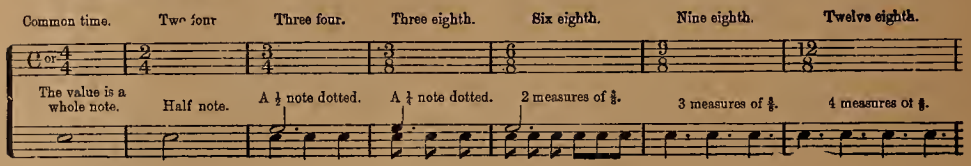
The Notes have their corresponding Signs of silence, called RESTS.



A dot placed after a note or rest makes it one half as long again.



Every piece of music is divided by bars; thus and the space and contents between two bars is called a Measure, and the time contained in each measure is marked in the beginning of every piece. The various degrees of time and value of the measure is as follows:



A double bar indicates the end of a strain or musical idea.

THE SHARP ♯, FLAT ♭, AND NATURAL ♮.

The sharp placed before a note, raises it half a tone, for which purpose the next key above the note must be struck, whether white or black, as each key respective to its next, is a half tone.

The Flat placed before a note, lowers it a half tone, for which purpose the next key below must be struck, whether white or black. The double Flat 𝄫 lowers the note a whole tone.

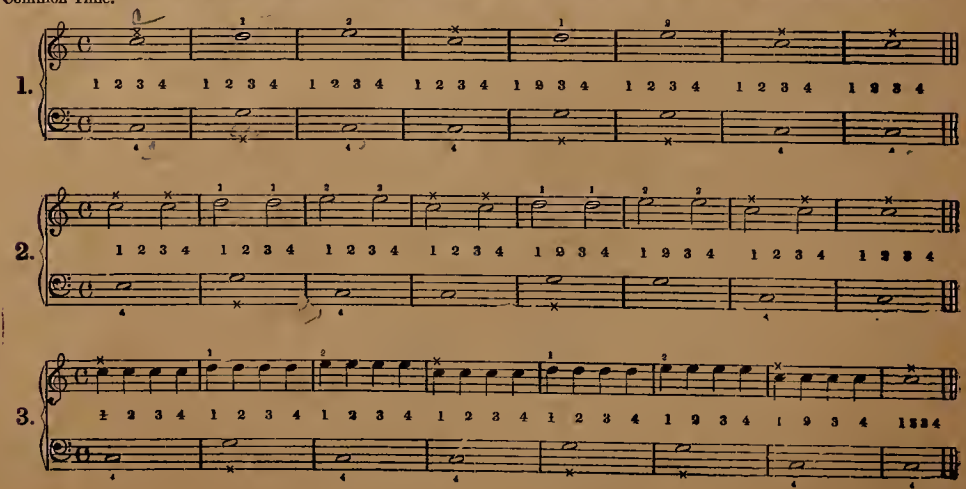
The double Sharp 𝄪 raises the note a whole tone.

The Natural dissolves the influence of a sharp or flat and restores the note to its primitive state.

The position of the learner at the Piano, must be erect, sitting opposite to the middle of the Key-board and of such a height that the elbows are not lower than the Keys; the wrist is raised above the arm, and the elbows must hang gracefully. The tip ends of the fingers (but not the nails) are to strike the keys; the Thumbs must not hang carelessly below the keys.

Practise slow and count aloud, as long as you remain in the Instruction Book and until the ear is accustomed to receive the right time without counting.

Play at once with both hands, minding the Finger marks and count with an equal breath Four quarters in each measure in Common Time.



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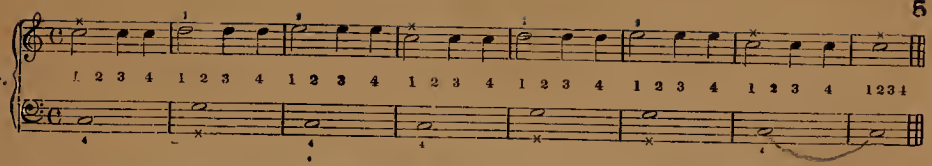
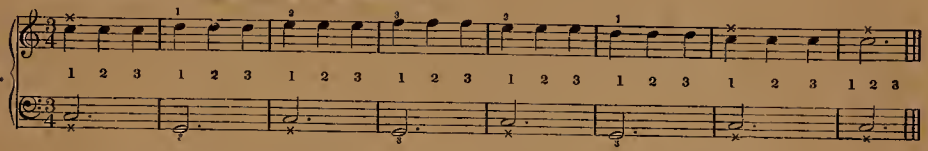


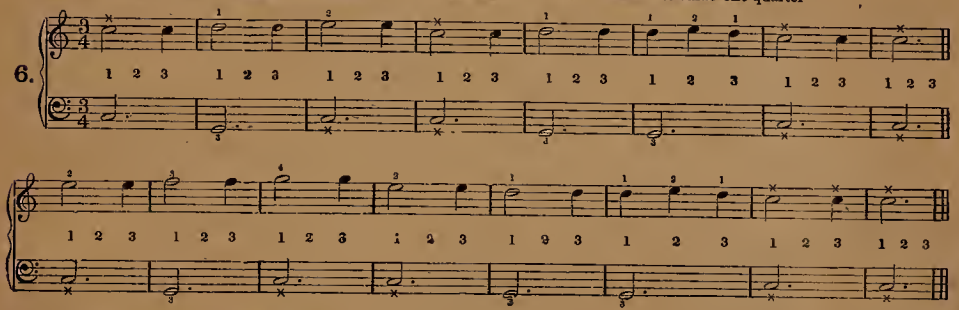
Count Three quarters in each measure of Three-fourth Time.

5.



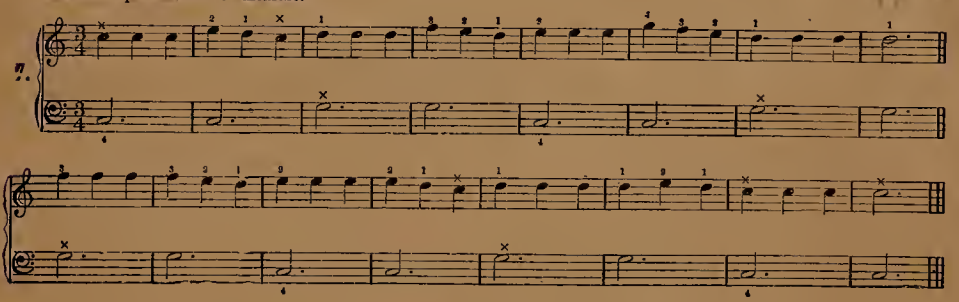
Count three quarters in each measure and observe that a dot after a half note increases its value one quarter.

6.



Count three quarters in each measure.

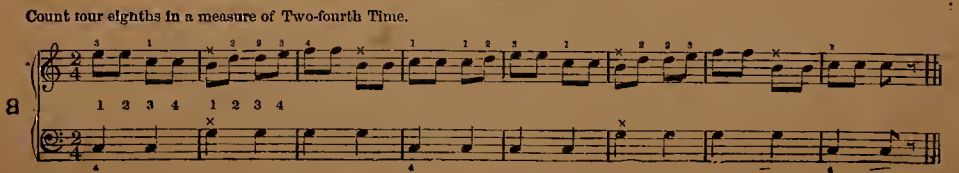
7.



LUCY LONG.

Count four eighths in a measure of Two-fourth Time.

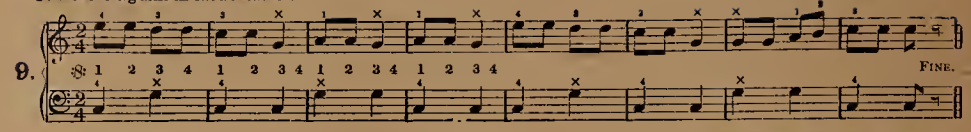
8



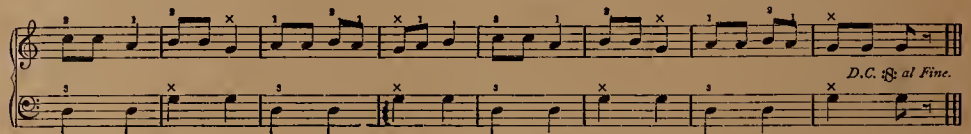
PLEASURE TRAIN POLKA.

Count four eighths in each measure.

9.



Fine signifies the end of the piece.

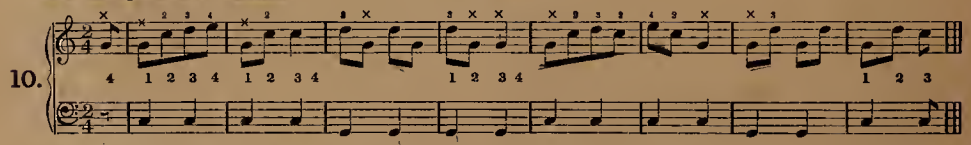


This means to repeat from this mark, 𝄋, to the FINE or end.

THE RUSE.

Count four eighths in each measure.

10.

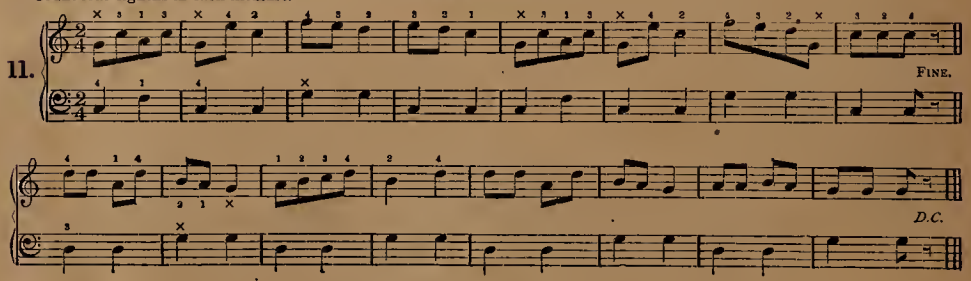


This piece begins with the fourth eighth of the measure, and the last measure contains only three eighths; if the piece is repeated it will be complete.

ALBANI POLKA.

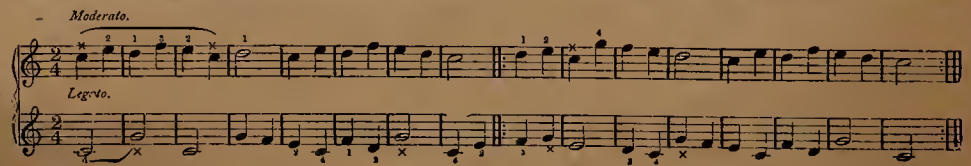
Count four eighths in each measure.

11.



RECREATION. No. 1.

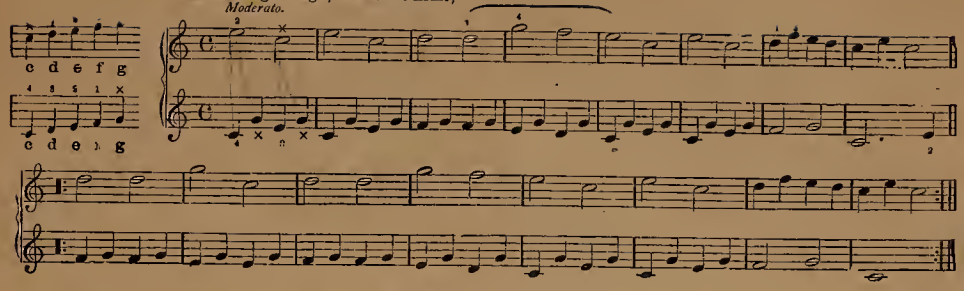
The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch and strict keeping of the time, are the basis of good playing.



RECREATION. No. 2.

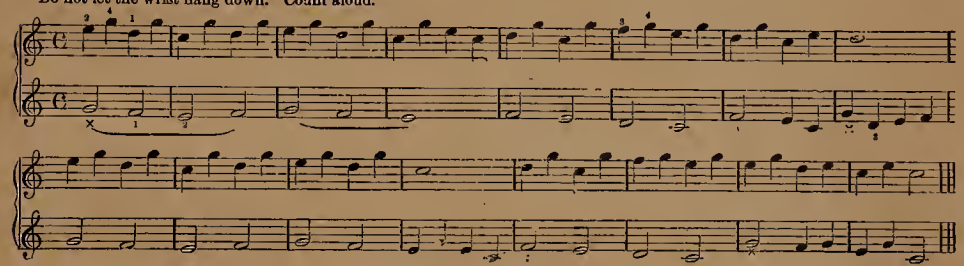
Raise the fingers high, and strike firmly

Moderato.



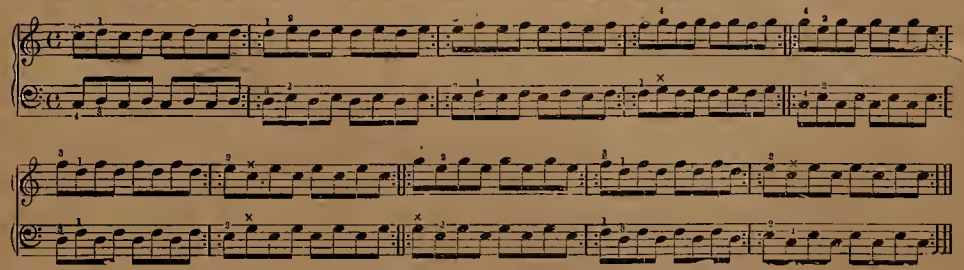
RECREATION. No. 3.

Do not let the wrist hang down. Count aloud.



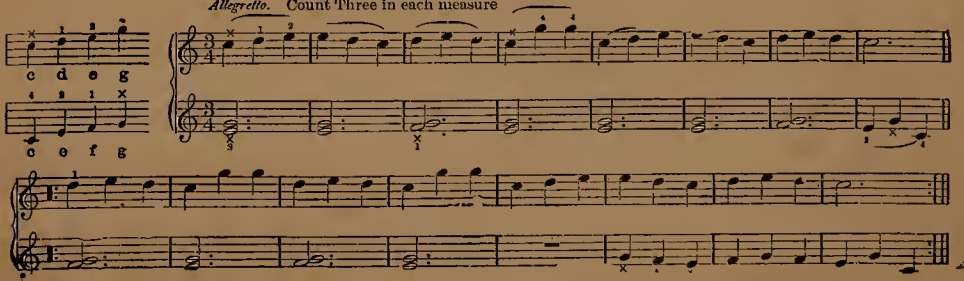
FINGER GYMNASTICS.

Finger Exercise should be practiced with each hand seperately, slowly and with precision.

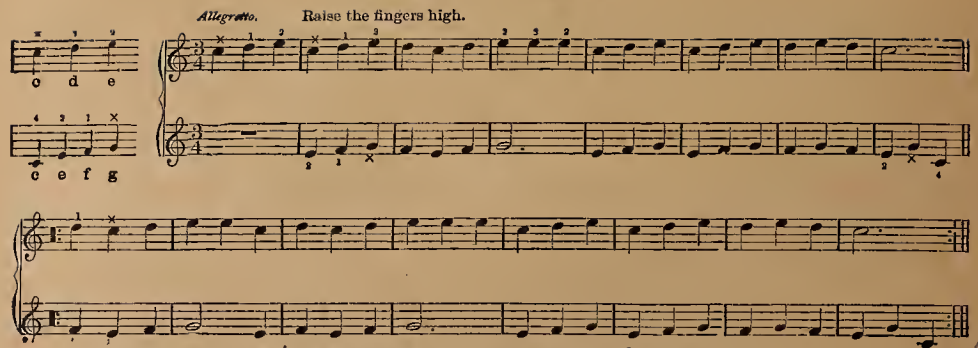


RECREATION. No. 4.

Allegretto. Count Three in each measure



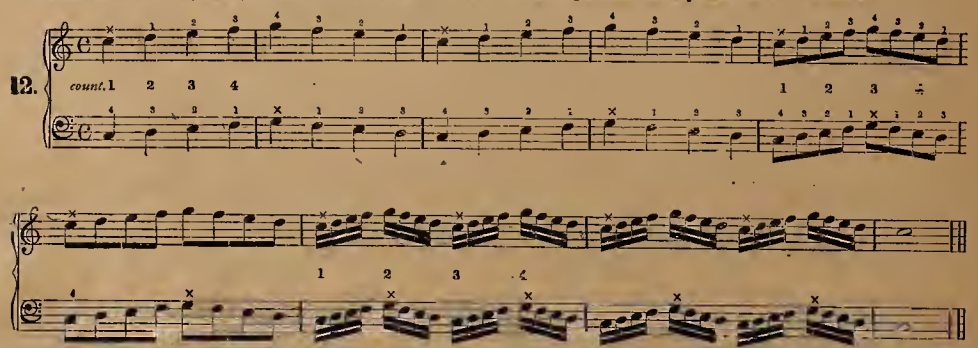
RECREATION. No. 5.



Note.—A Whole note rest is used to fill a measure in any kind of time.

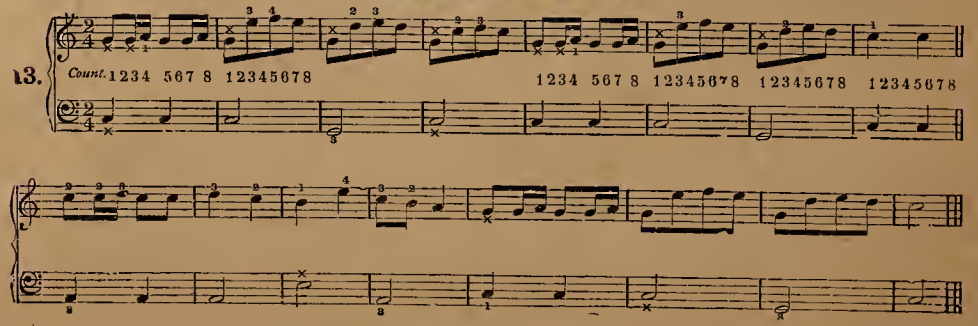
PRACTICE FOR BOTH HANDS.

Count, slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.



To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

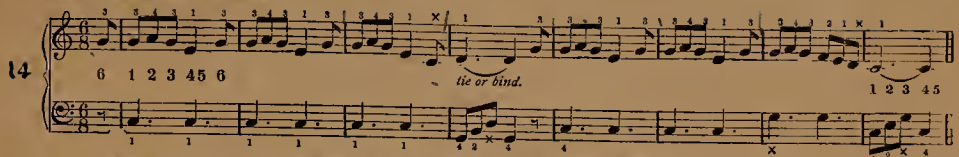
AIR FROM BOHEMIAN GIRL.



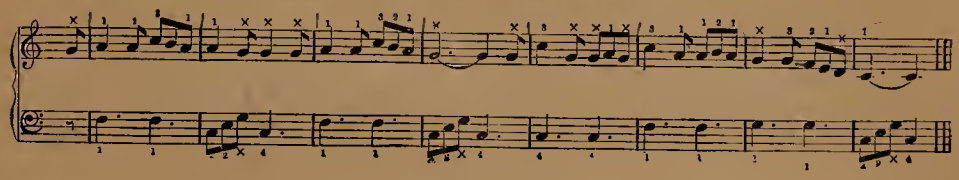
CARRY ME BACK TO OLD VIRGINIA.

Count six eighths in each measure.

14



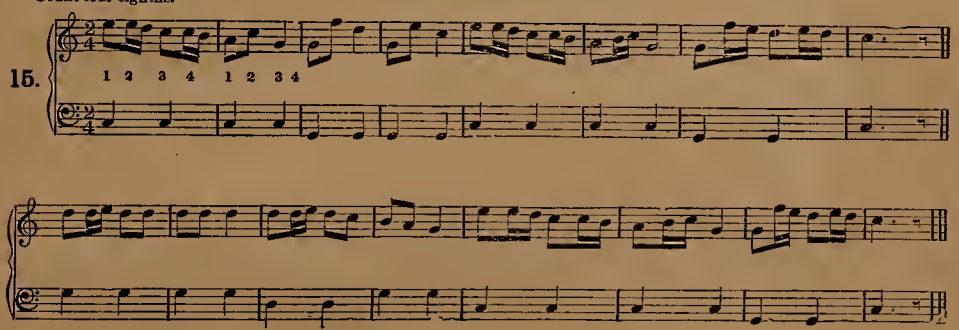
A tie ⁀ signifies that the second note is not struck but held for its full value of time.



COLLEGE SONG.

Count four eighths.

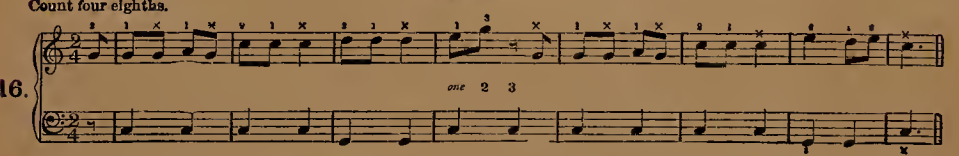
15.



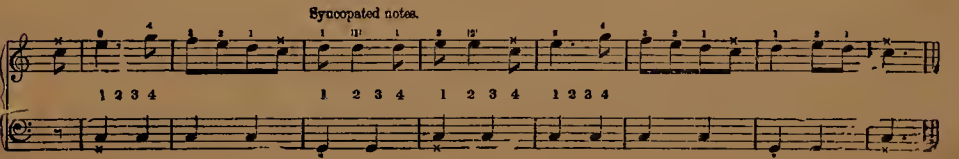
FEW DAYS.

Count four eighths.

16.



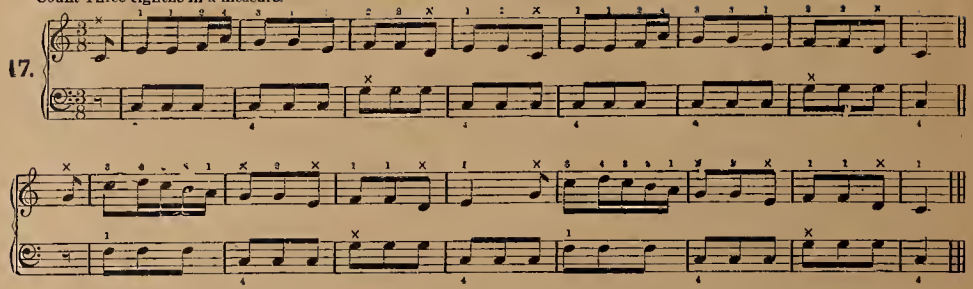
Syncopated notes.



HOME. (As a Waltz.)

Count Three eighths in a measure.

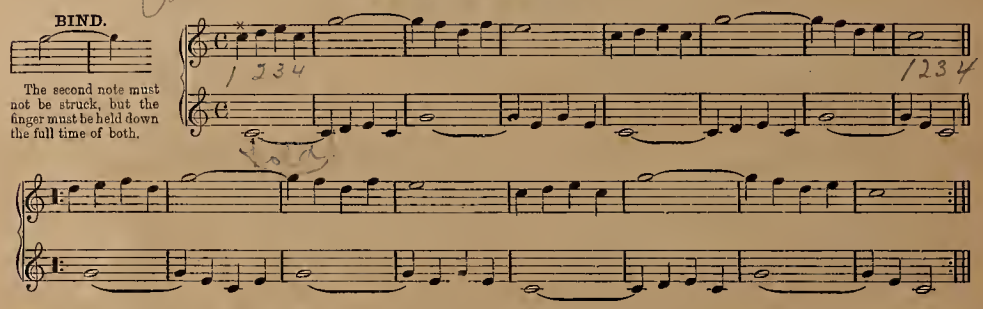
17.



STUDY OF THE BIND.

BIND.

The second note must not be struck, but the finger must be held down the full time of both.

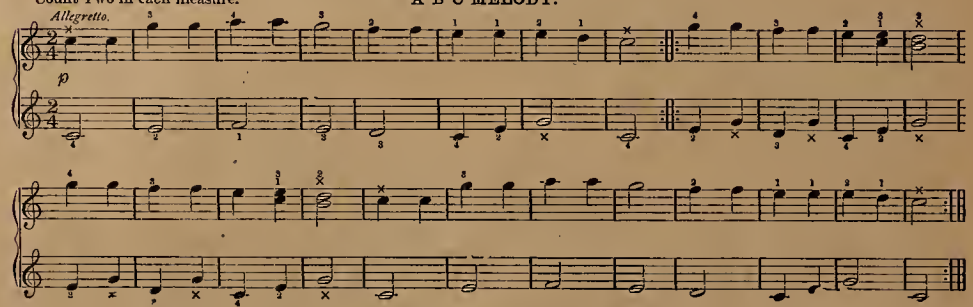


RECREATION. No. 6.

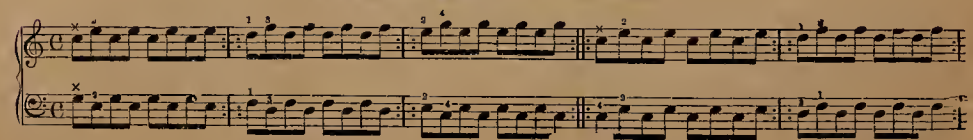
Count Two in each measure.

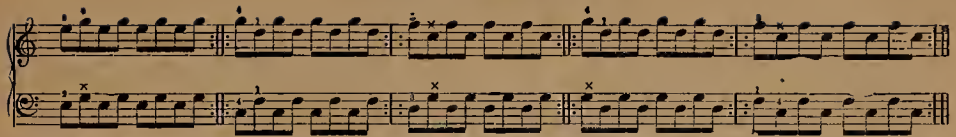
A B C MELODY.

Allegretto.



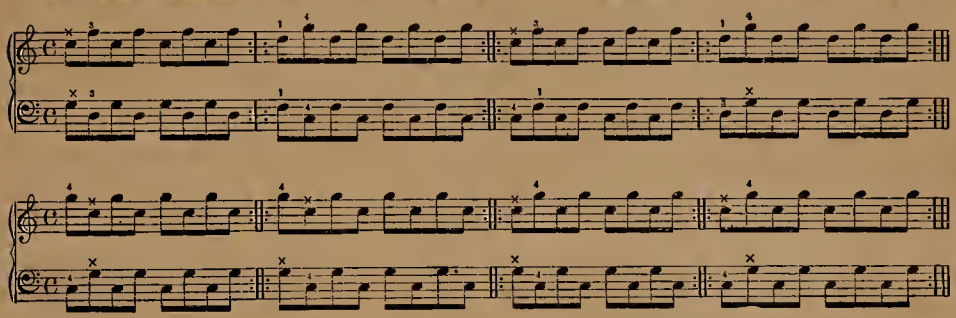
FINGER GYMNASTICS. Continued.



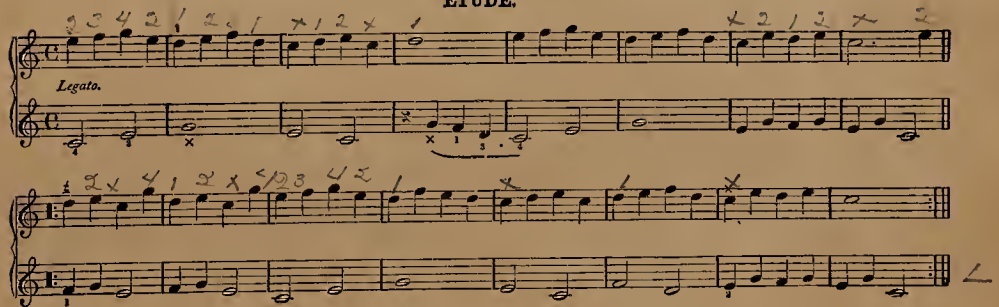


The Scholar should know all finger Exercises by heart, in order to give his whole attention to the position of the hands and fingers.

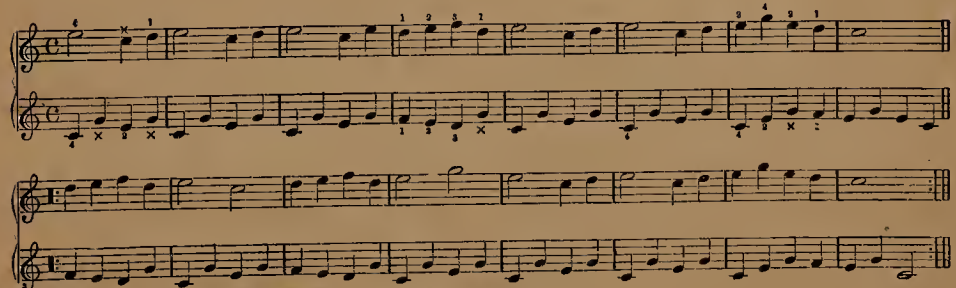
The unoccupied Fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them



ETUDE.



RECREATION. No. 7.

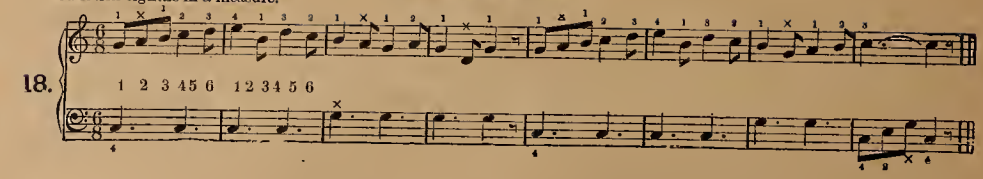


In striking the Fingers must touch the key *exactly in the middle.*

BOHEMIAN GIRL.

Count Six eighths in a measure.

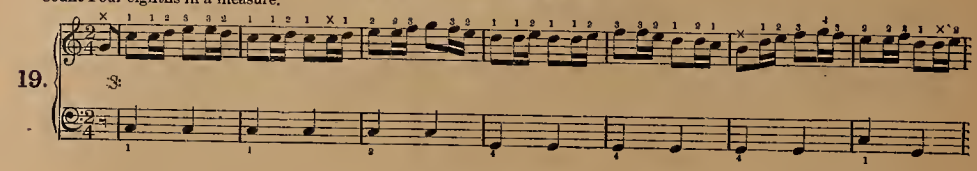
18.



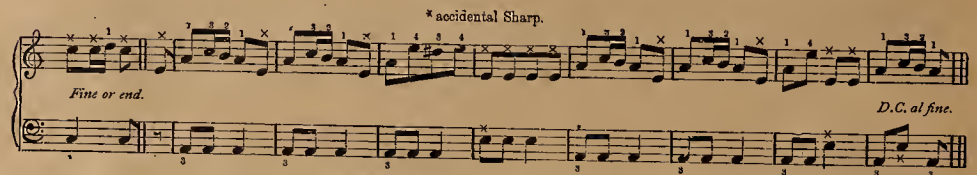
GRAND RUSSIAN MARCH.

Count Four eighths in a measure.

19.



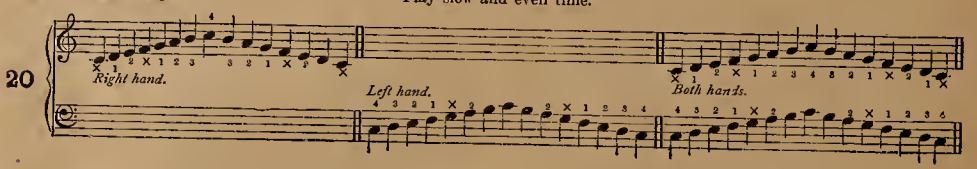
* accidental Sharp.



This mark, 𝄋, means from where to repeat. *D. C., al fine,* means repeat to the end.

SCALE in C major. Play slow and even time.

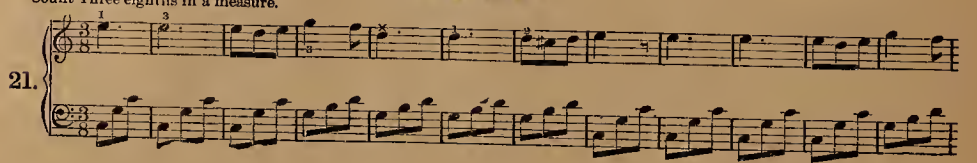
20

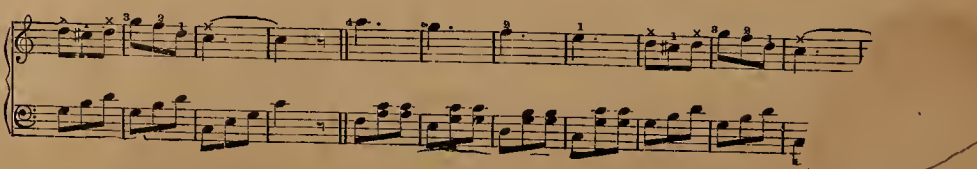


GERMAN AIR.

Count Three eighths in a measure.

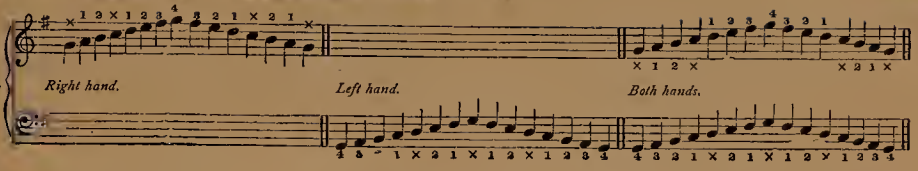
21.





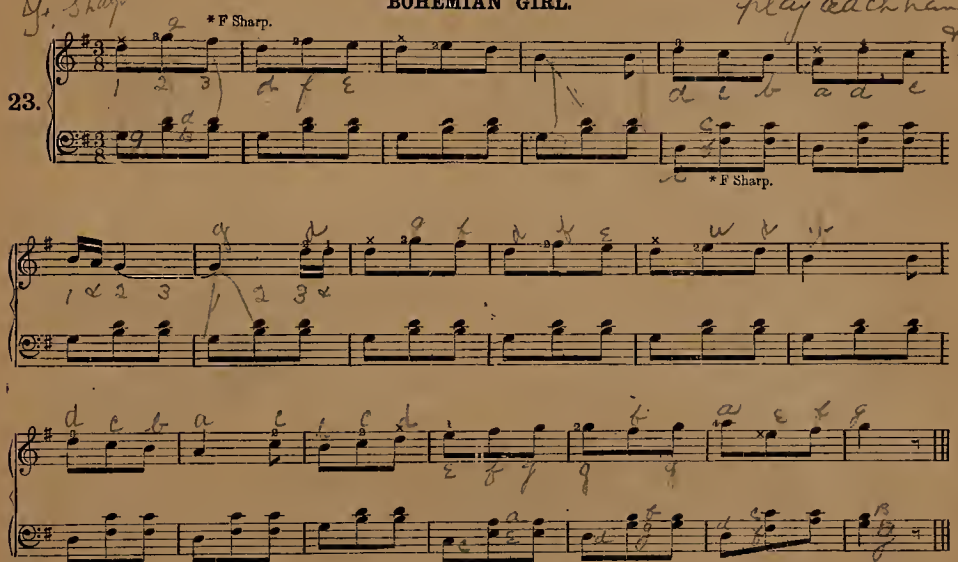
SCALE in G major. The F in this scale is Sharp. Play slow and even.

22.



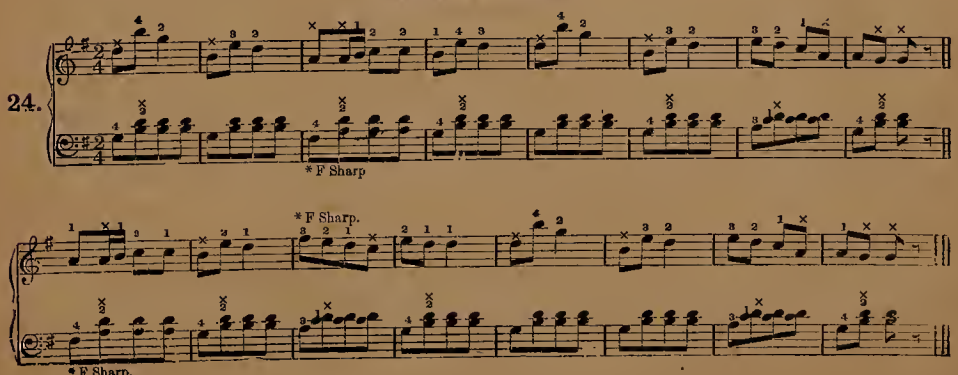
BOHEMIAN GIRL.

23.



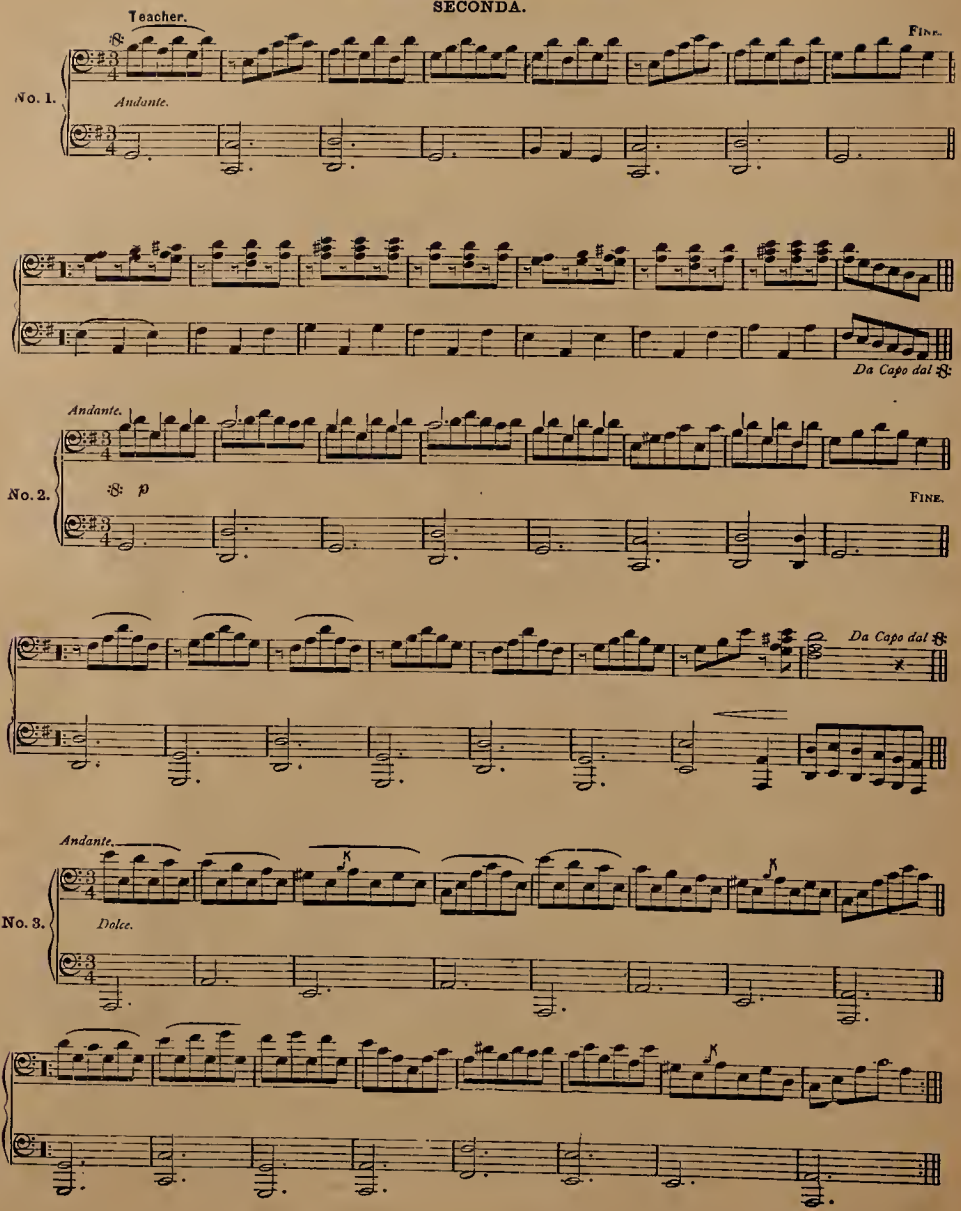
RAILROAD GALOP.

24.



ETUDES FOR FOUR HANDS.

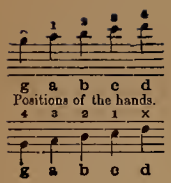
SECONDA.



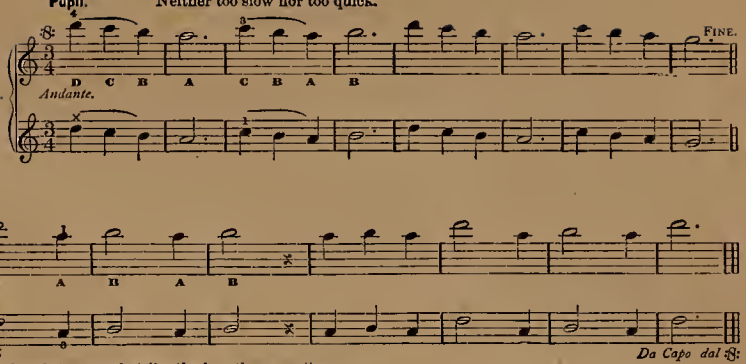
ETUDES FOR FOUR HANDS.

PRIMA.

Pupil. Neither too slow nor too quick.

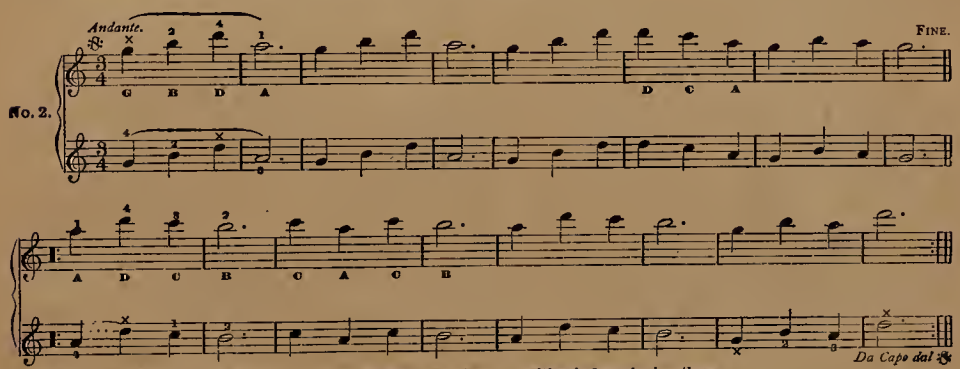


No. 1.



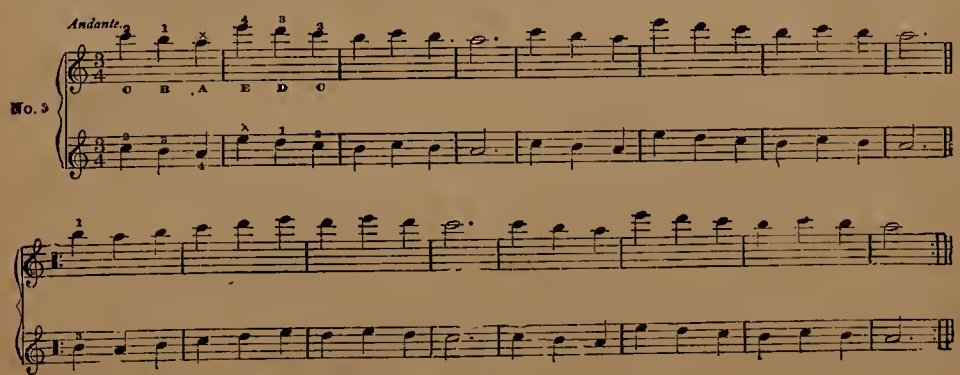
Repeat aloud the names of each tone, and strike the key the same time.

No. 2.



Count aloud Three in each measure. Name the notes in this new position before playing them.

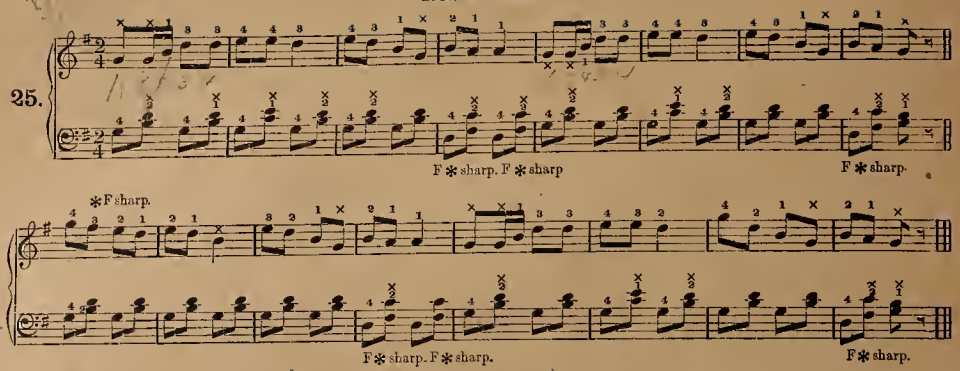
No. 3



Da Capo—means to return to the sign 𝄋, or to the beginning.

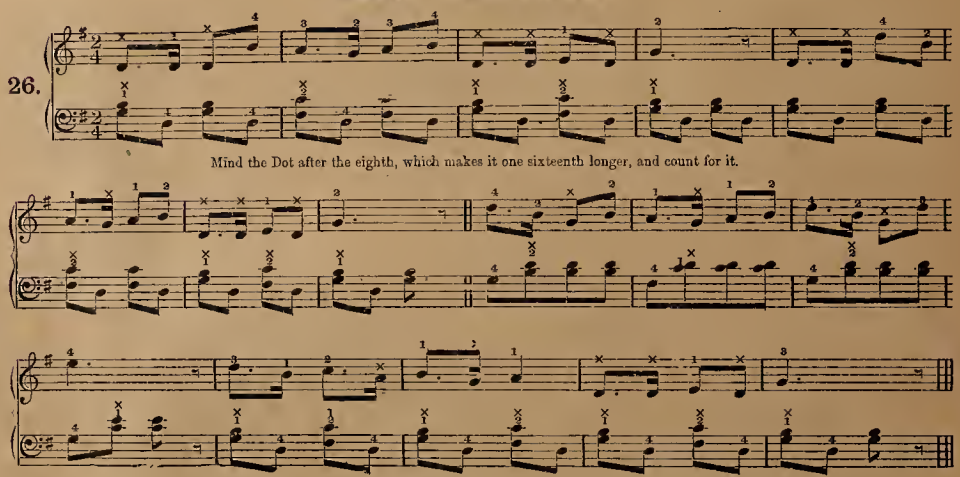
ROSA LEE.

25.



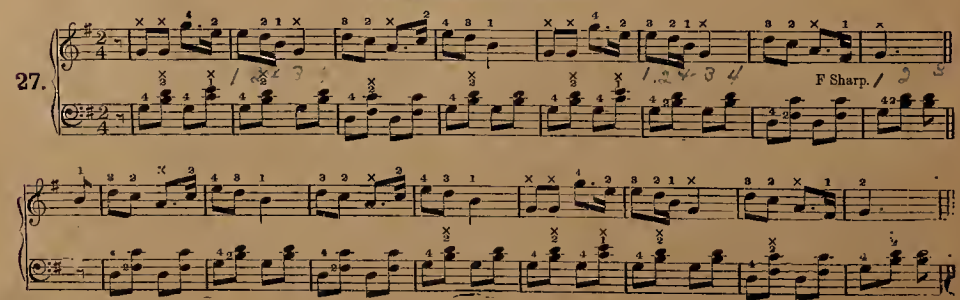
COMING THRO' THE RYE.

26.

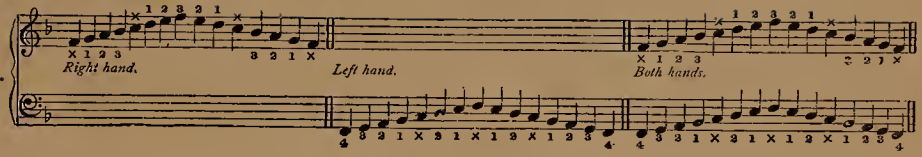


'TIS MIDNIGHT HOUR.

27.

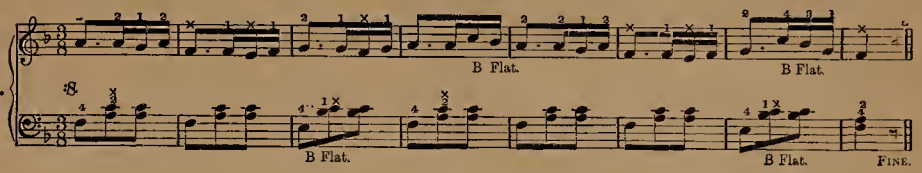


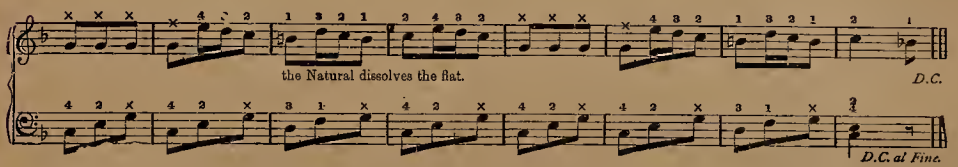
28.



PESTAL.

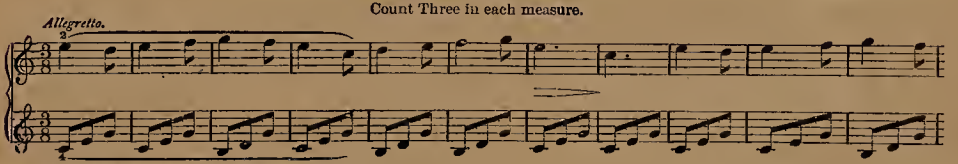
29.



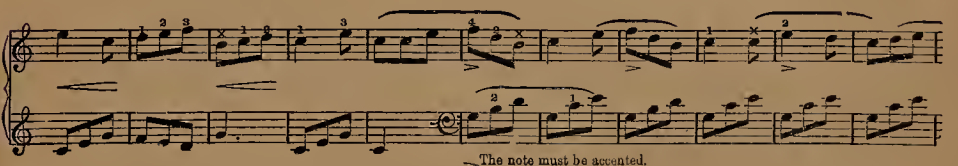


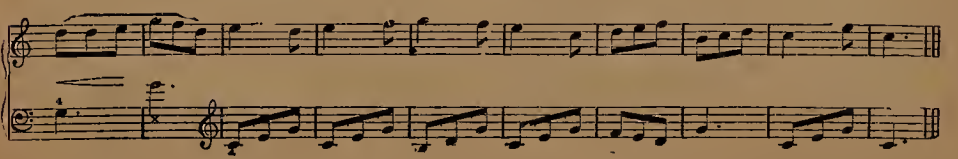
ETUDE IN $\frac{3}{8}$ TIME.

Count Three in each measure.



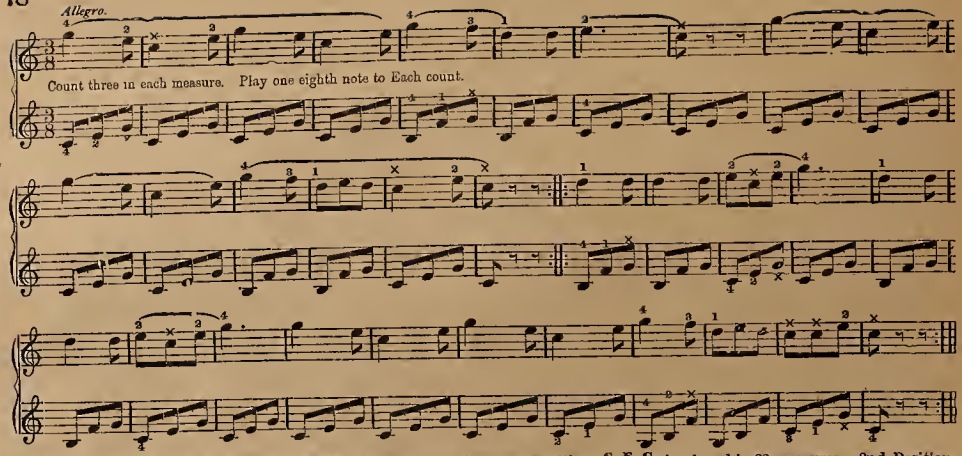
Accent the first note of each group in the Bass.





RECREATION.

Allegro.

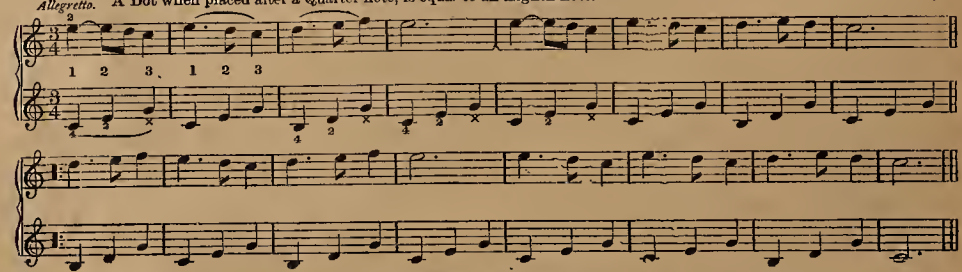


Count three in each measure. Play one eighth note to Each count.

The left hand is placed in three positions in this Recreation. 1st Position, C 4 E 2 G X, is played in 22 measures. 2nd Position, B 4 F 1 G X, is played in 8 measures. 3rd Position, G 4 B 2 F X, is played in 2 measures. Change position while upon the last note in each position.

STUDY OF THE DOT.

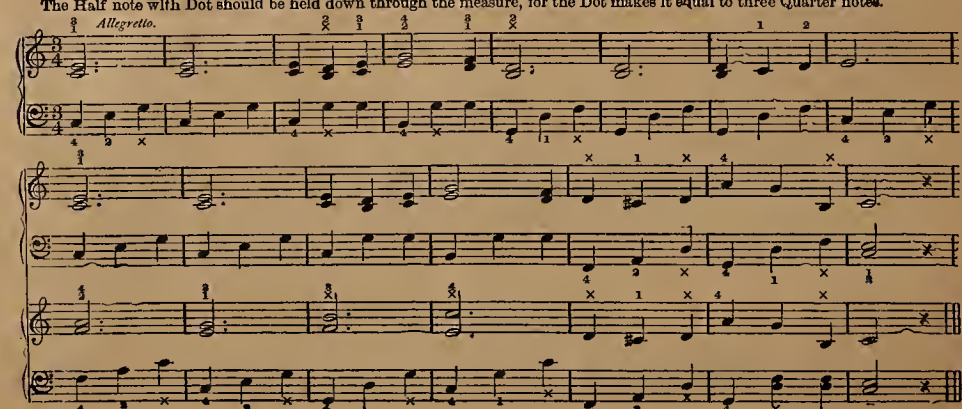
Allegretto. A Dot when placed after a Quarter note, is equal to an Eighth note.



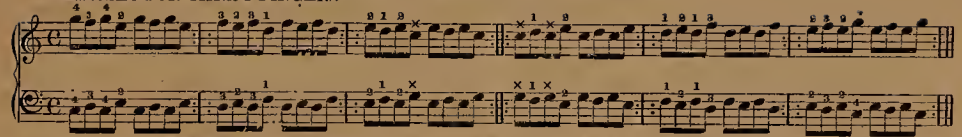
RECREATION.

The Half note with Dot should be held down through the measure, for the Dot makes it equal to three Quarter notes.

Allegretto.



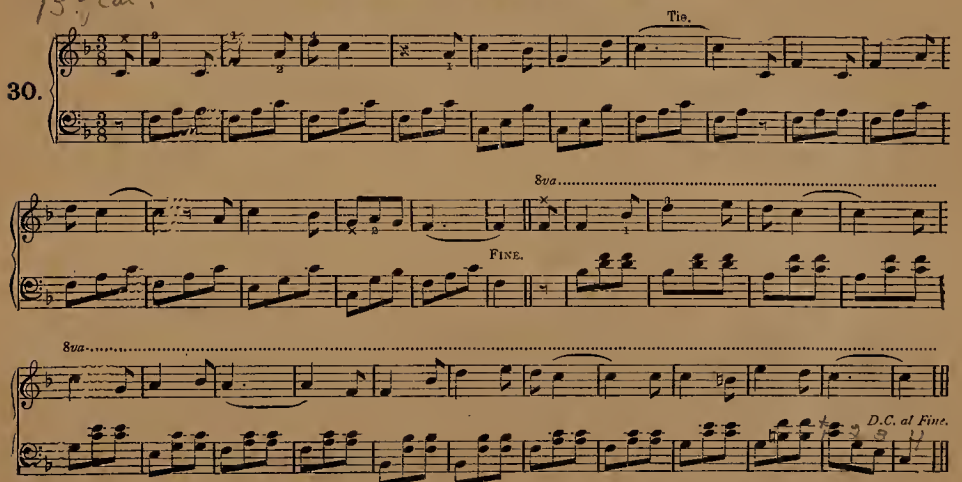
EXERCISES FOR THREE FINGERS



Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

I'M GOING TO WRITE TO PAPA.

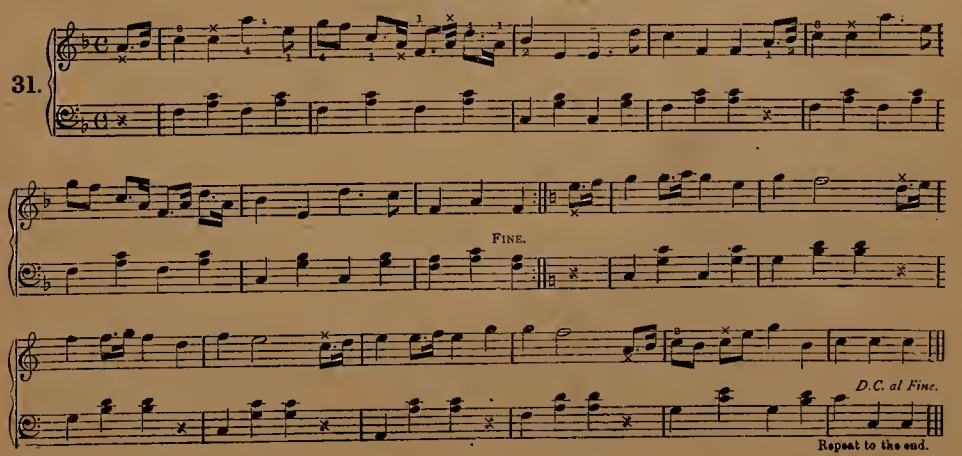
30.



8va. This means to play eight keys, or one octave, higher as far as the line extends.

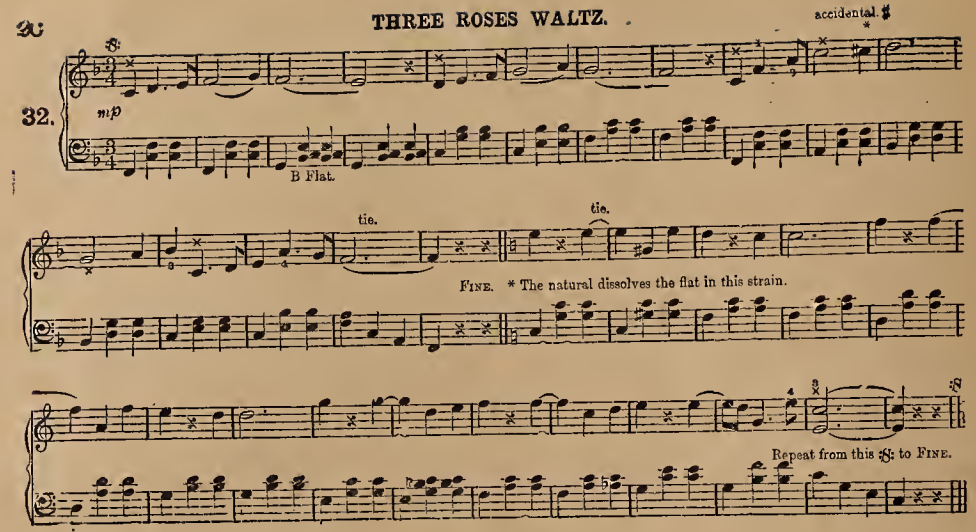
PATTI SCHOTTISCHE.

31.

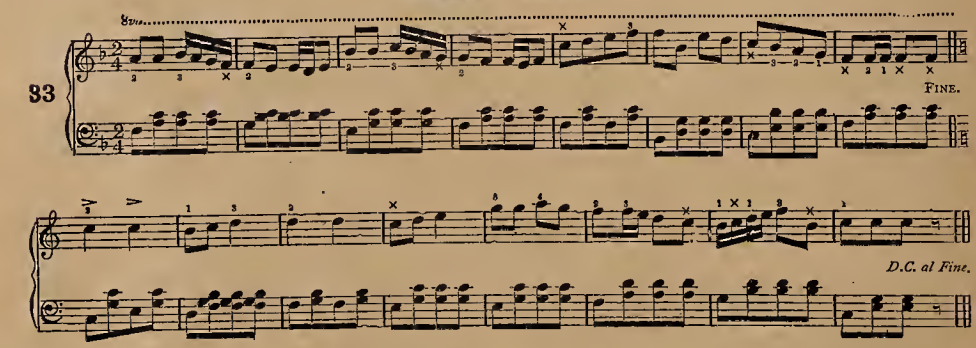


Repeat to the end.

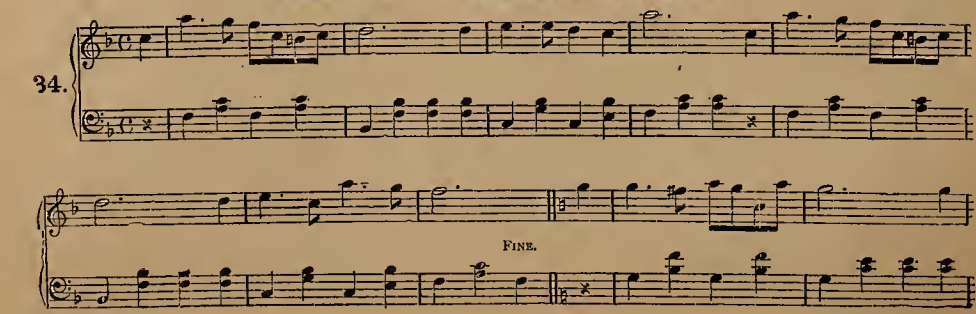
THREE ROSES WALTZ.

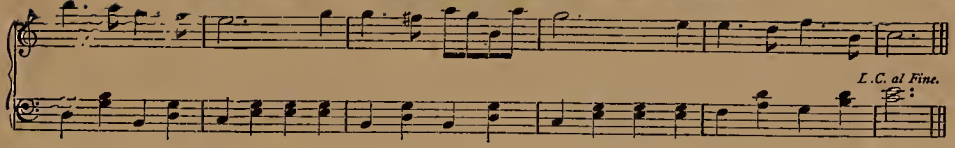


CHEERFUL POLKA.



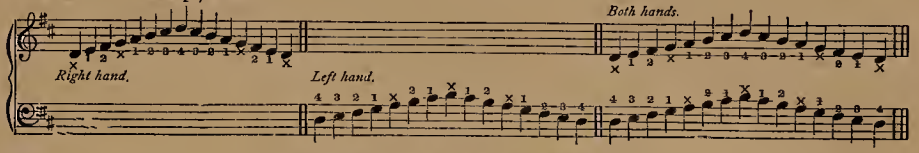
SOME DAY I'LL WANDER BACK AGAIN.





SCALE in D. Two sharps, F and C.

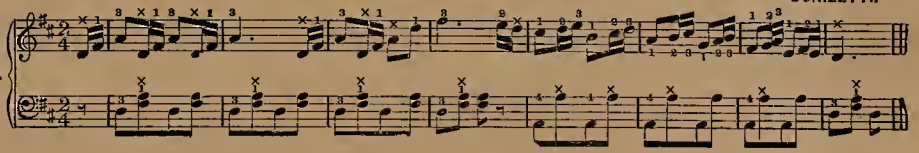
35.



DAUGHTER OF THE REGIMENT.

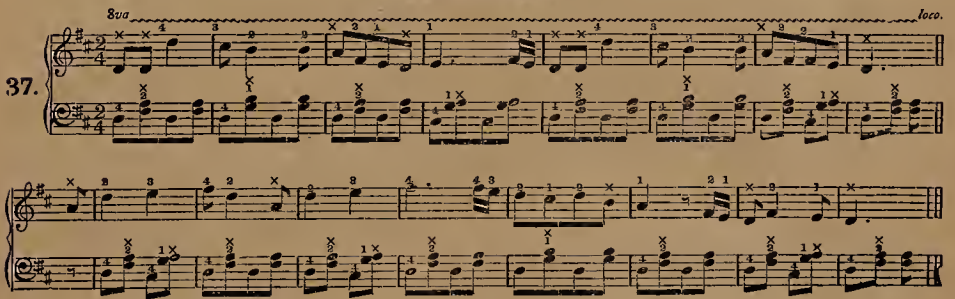
DONIZETTI.

36.



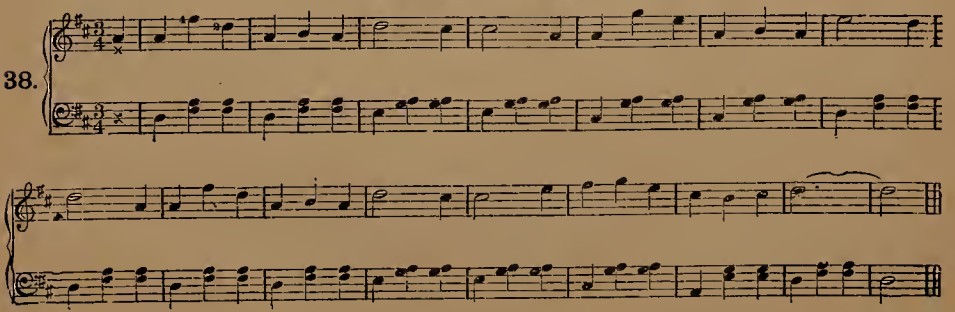
ANNIE LAWRIE.

37.



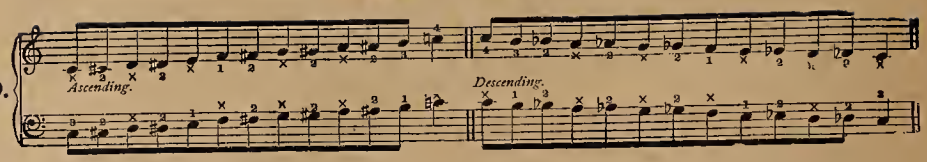
OUR FIRST WALTZ.

38.



CHROMATIC SCALE.

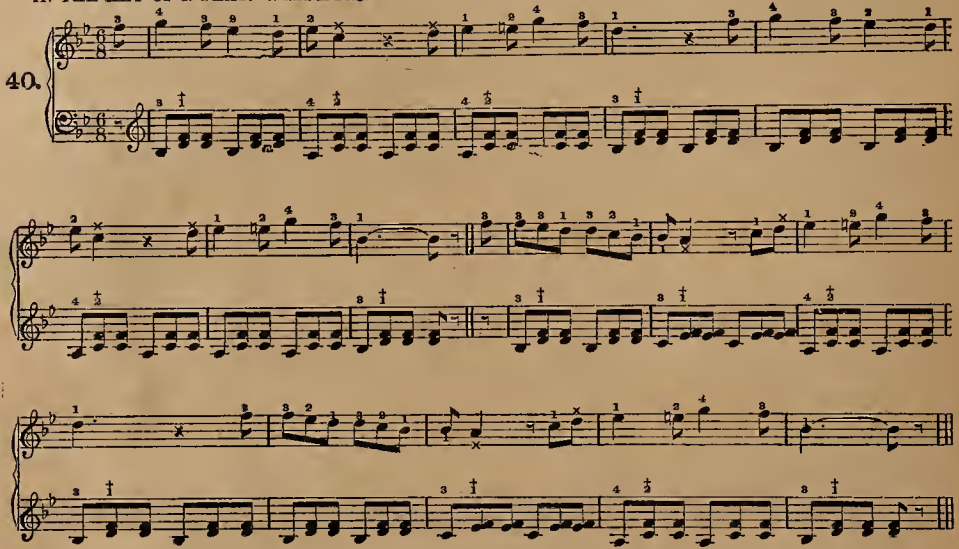
39.



CARNIVAL OF VENICE.

IN THE KEY OF B FLAT. B and E Flat.

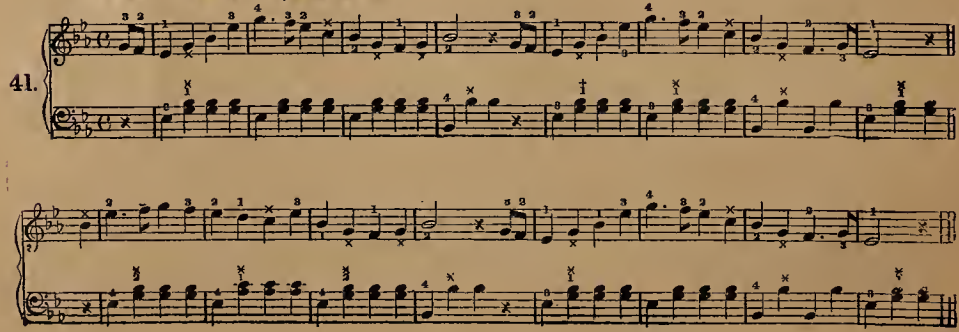
40.



LITTLE MAY.

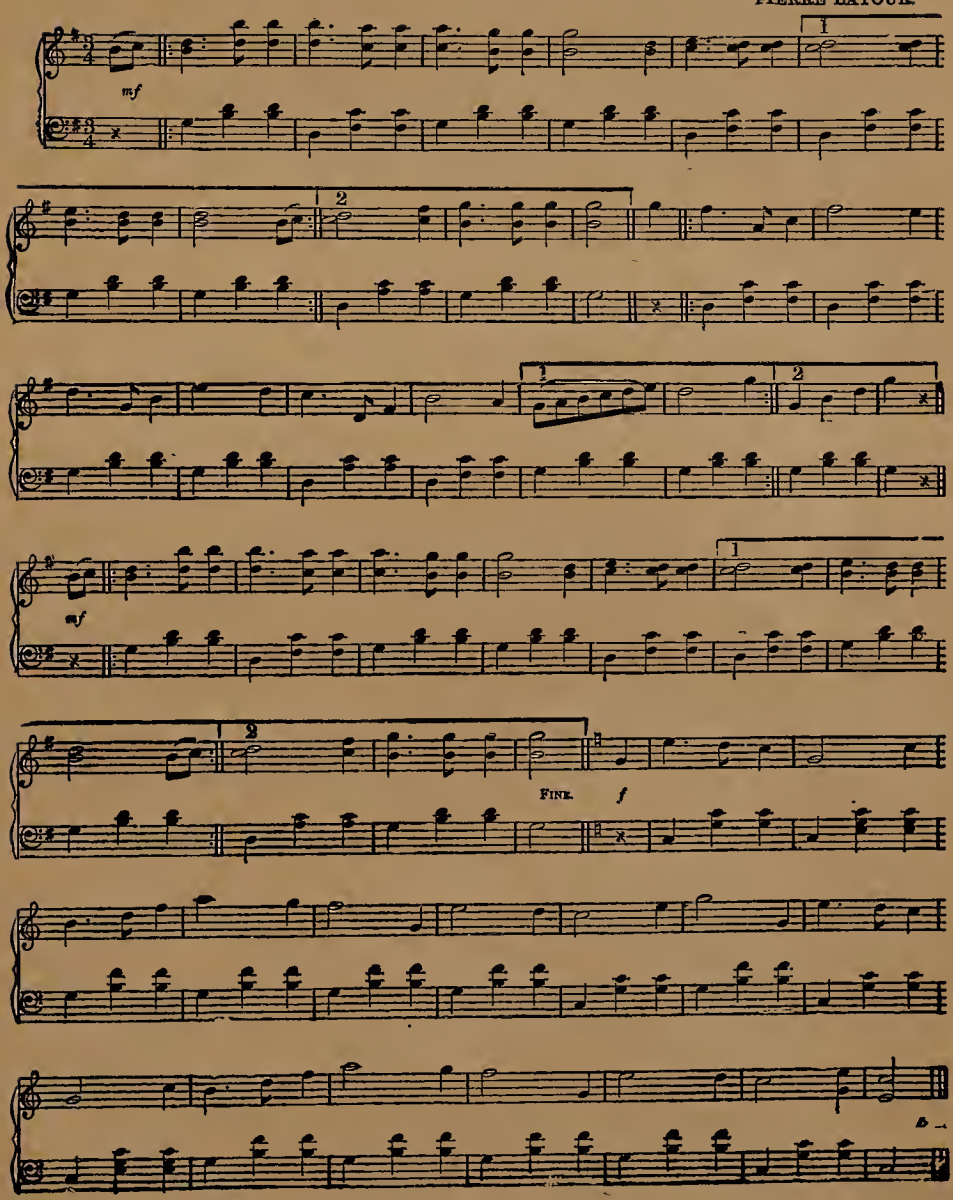
IN THE KEY OF E FLAT. B, E and A Flat.

41.



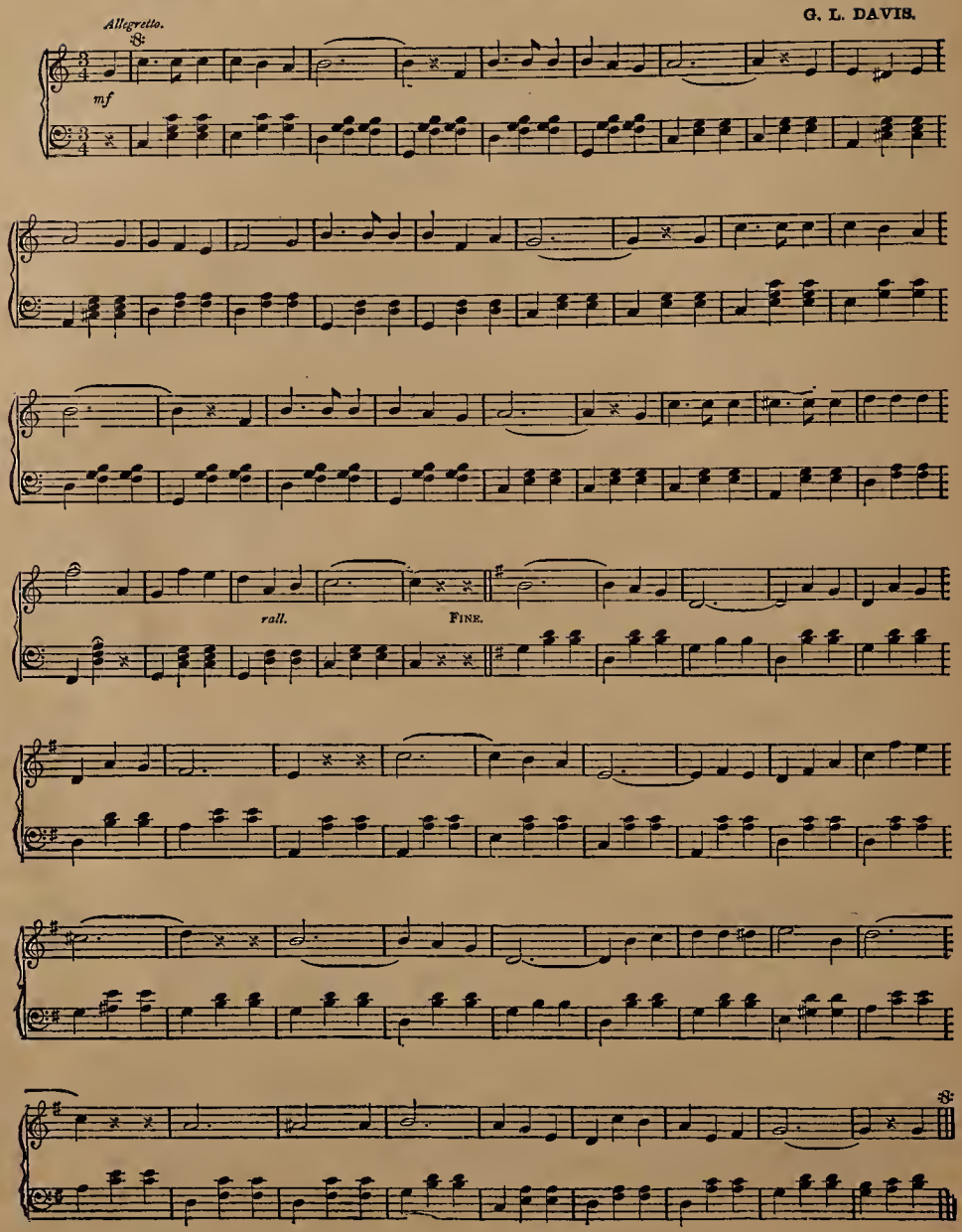
GOLDEN RINGLET WALTZ.

PIERRE LATOUR.



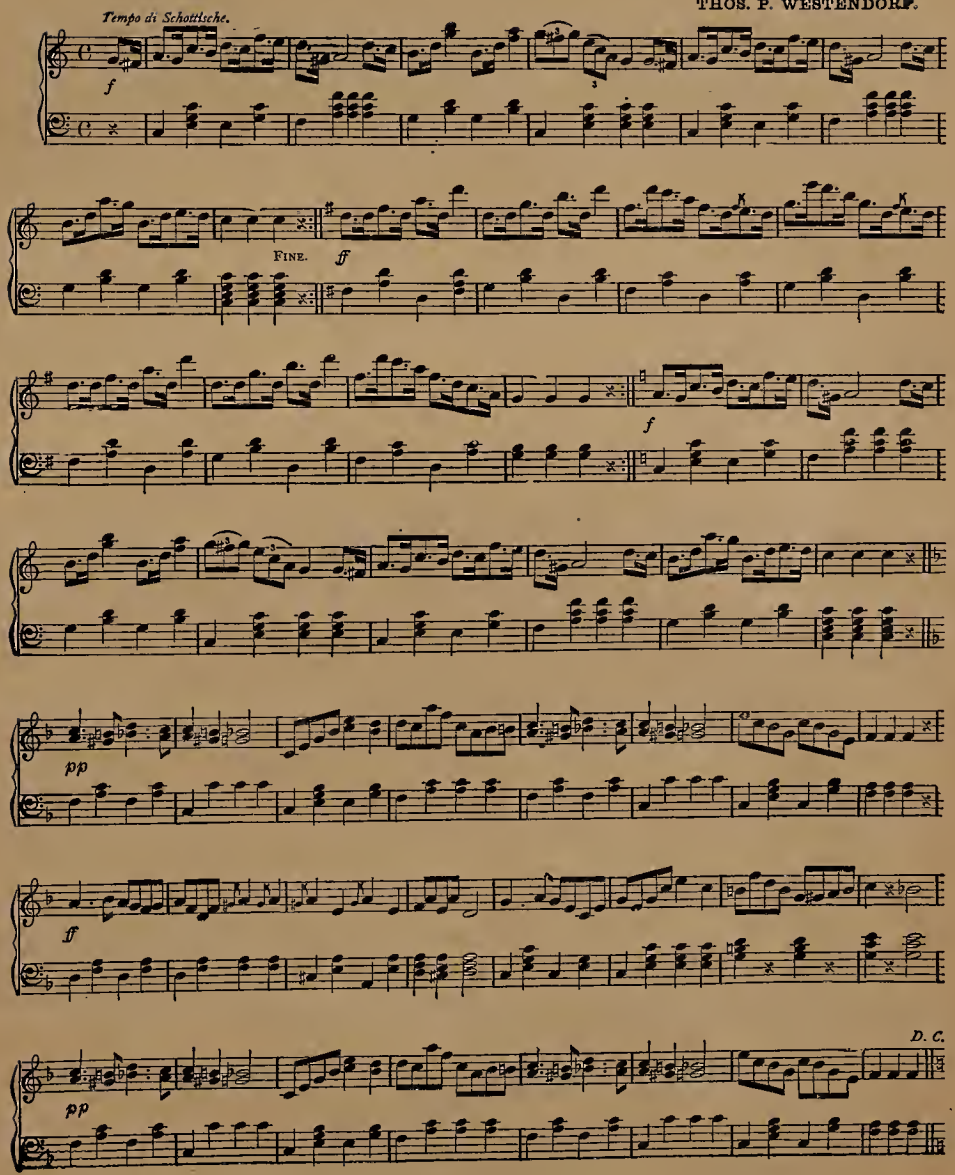
WHEN NELLIE WAS RAKING THE HAY.

G. L. DAVIS.



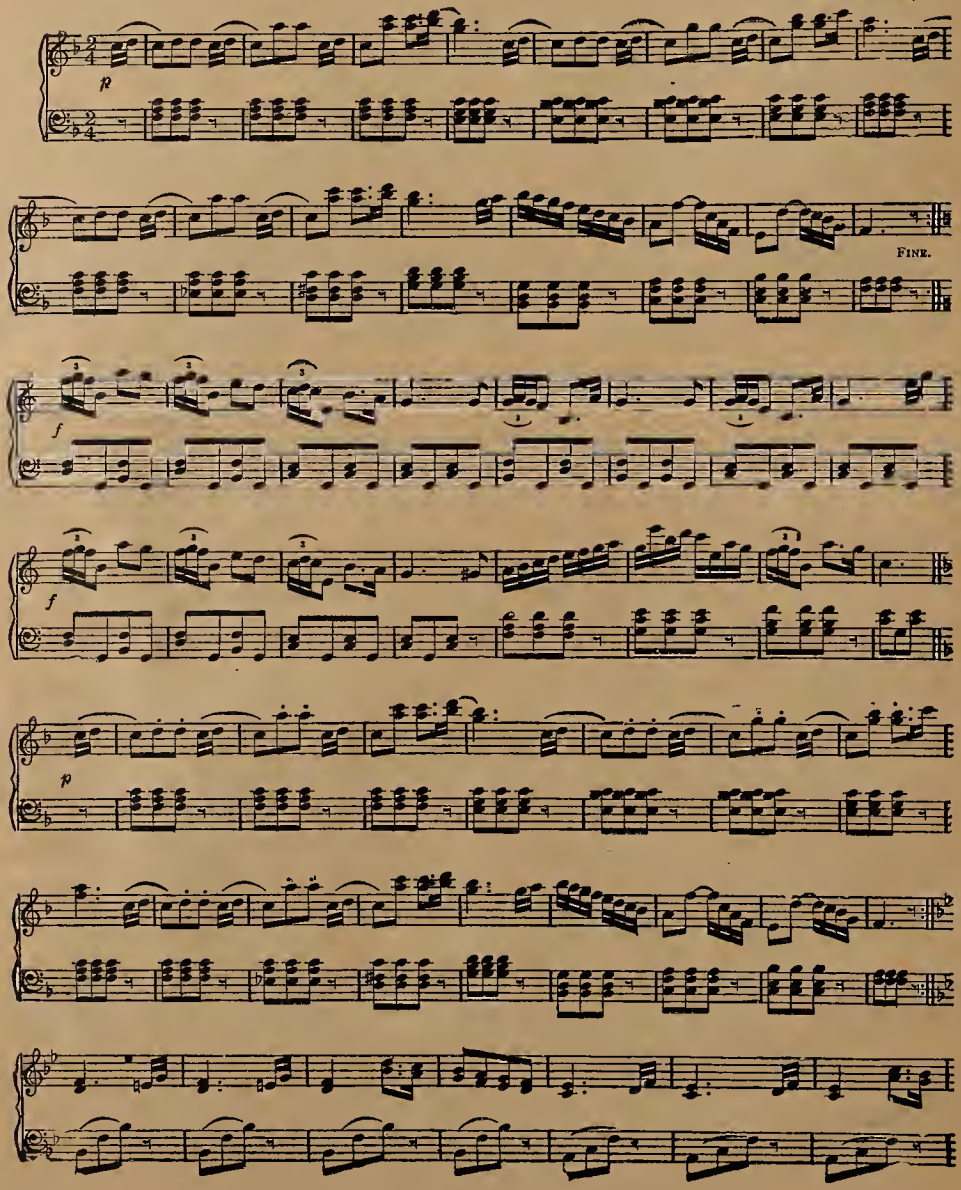
DREAM OF JOY SCHOTTISCHE.

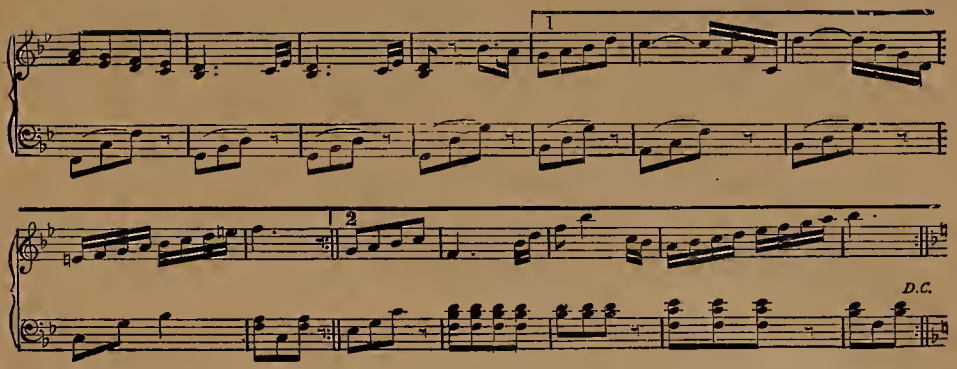
THOS. P. WESTENDORF.



TRIPPING THRO' THE DAISIES POLKA.

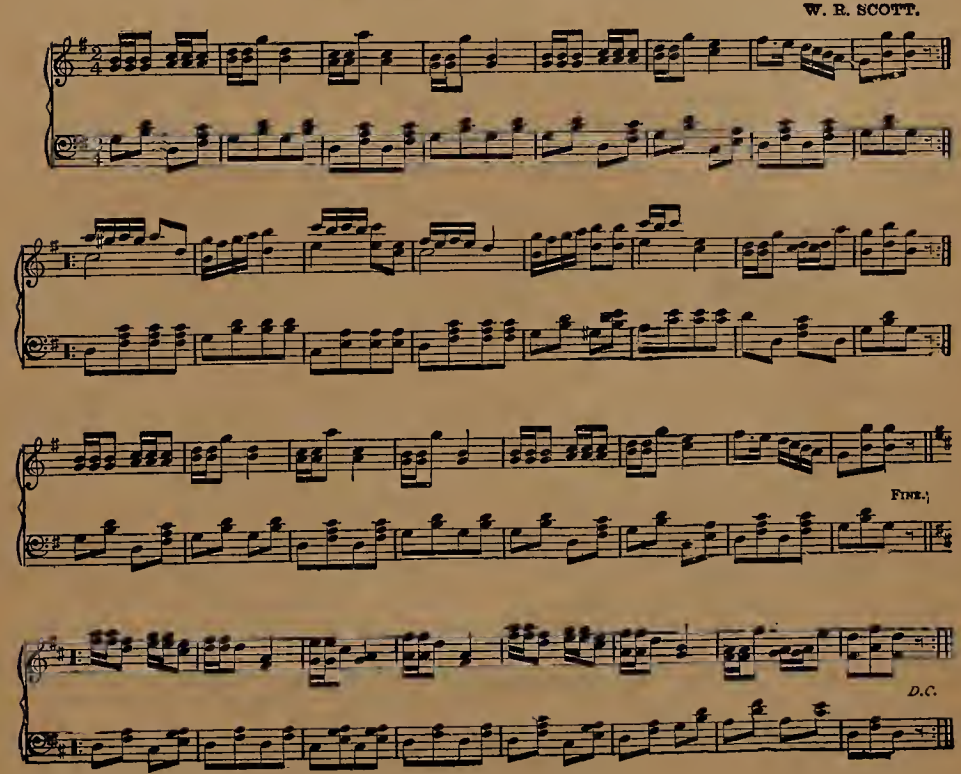
W. F. SUDDS.





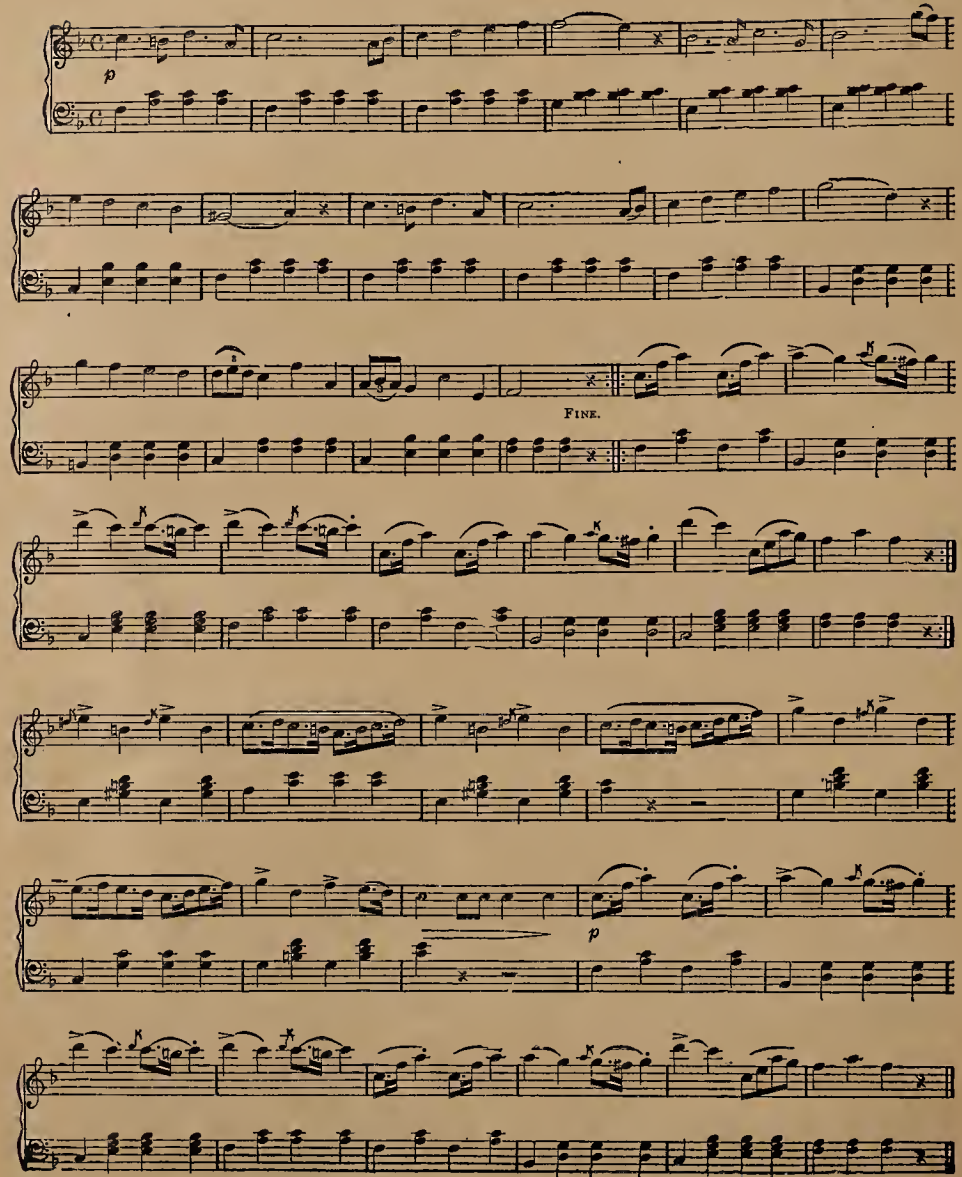
SUNLIGHT POLKA.

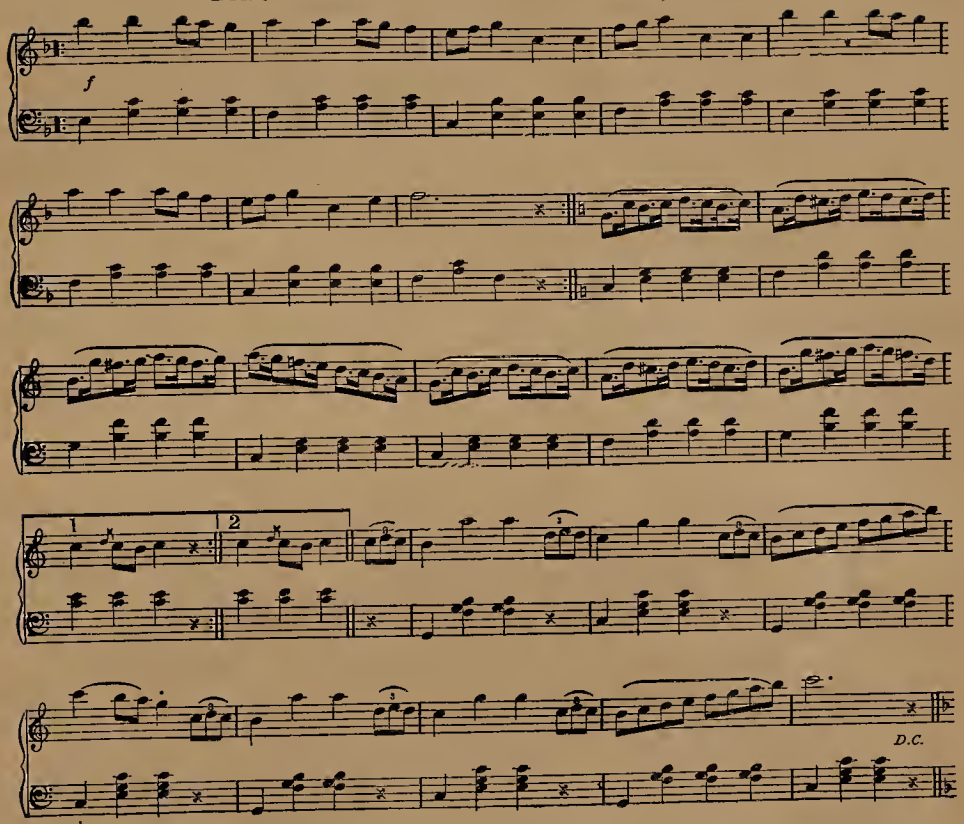
W. R. SCOTT.



DARK EYES SCHOTTISCHE.

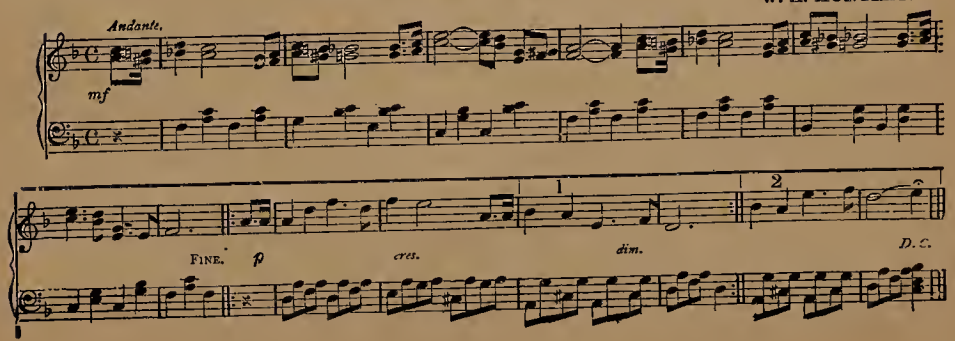
G. LANG.



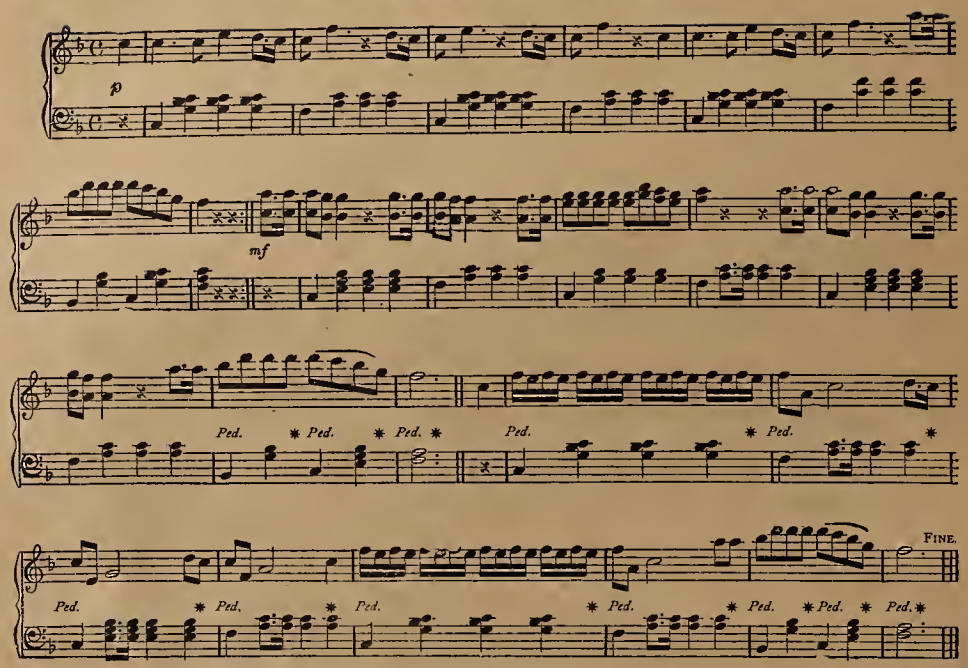


RAISE ME, JESUS.

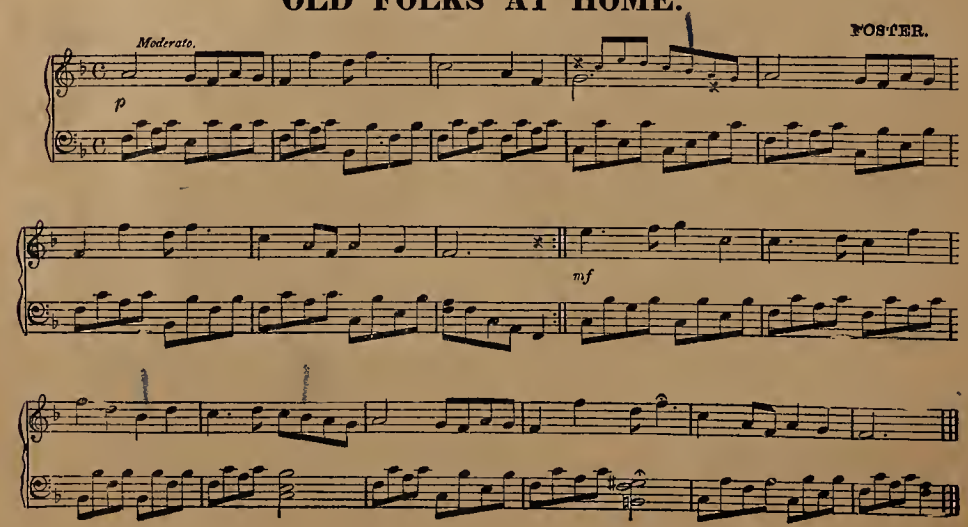
W. A. HUNTLEY.



THE MOCKING-BIRD.

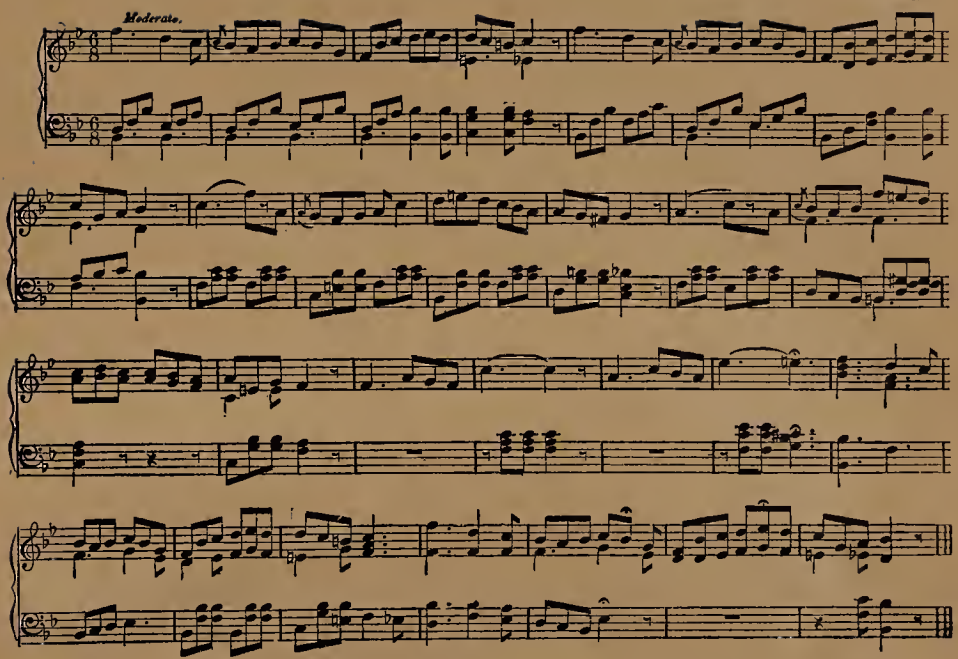


OLD FOLKS AT HOME.



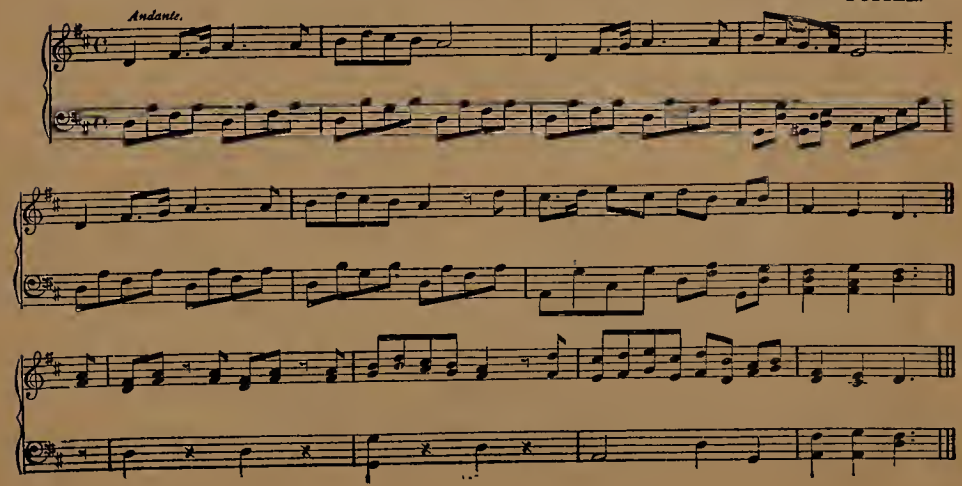
WHITE WINGS.

WINTER.



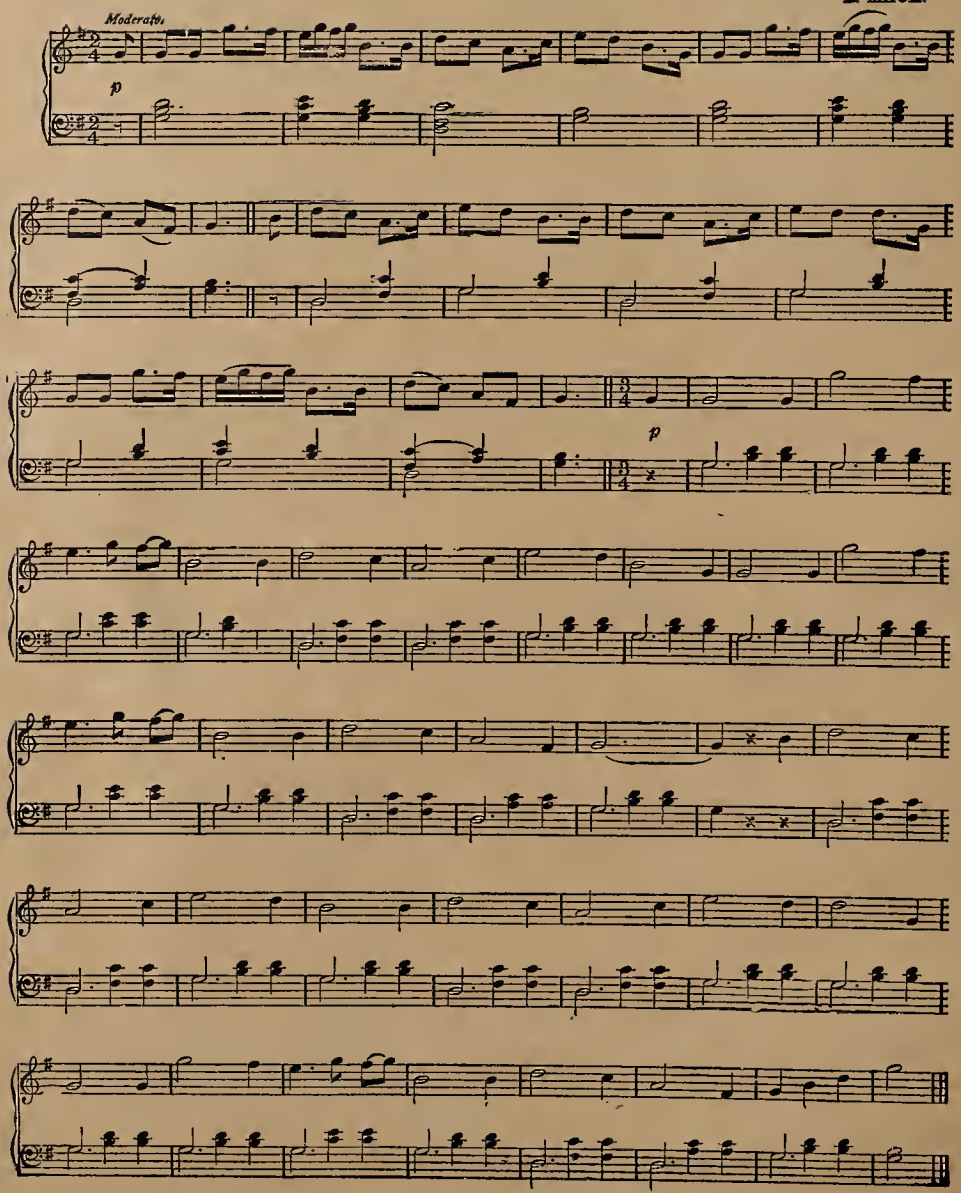
OLD BLACK JOE.

FOSTER.



'TIS MIDNIGHT HOUR.

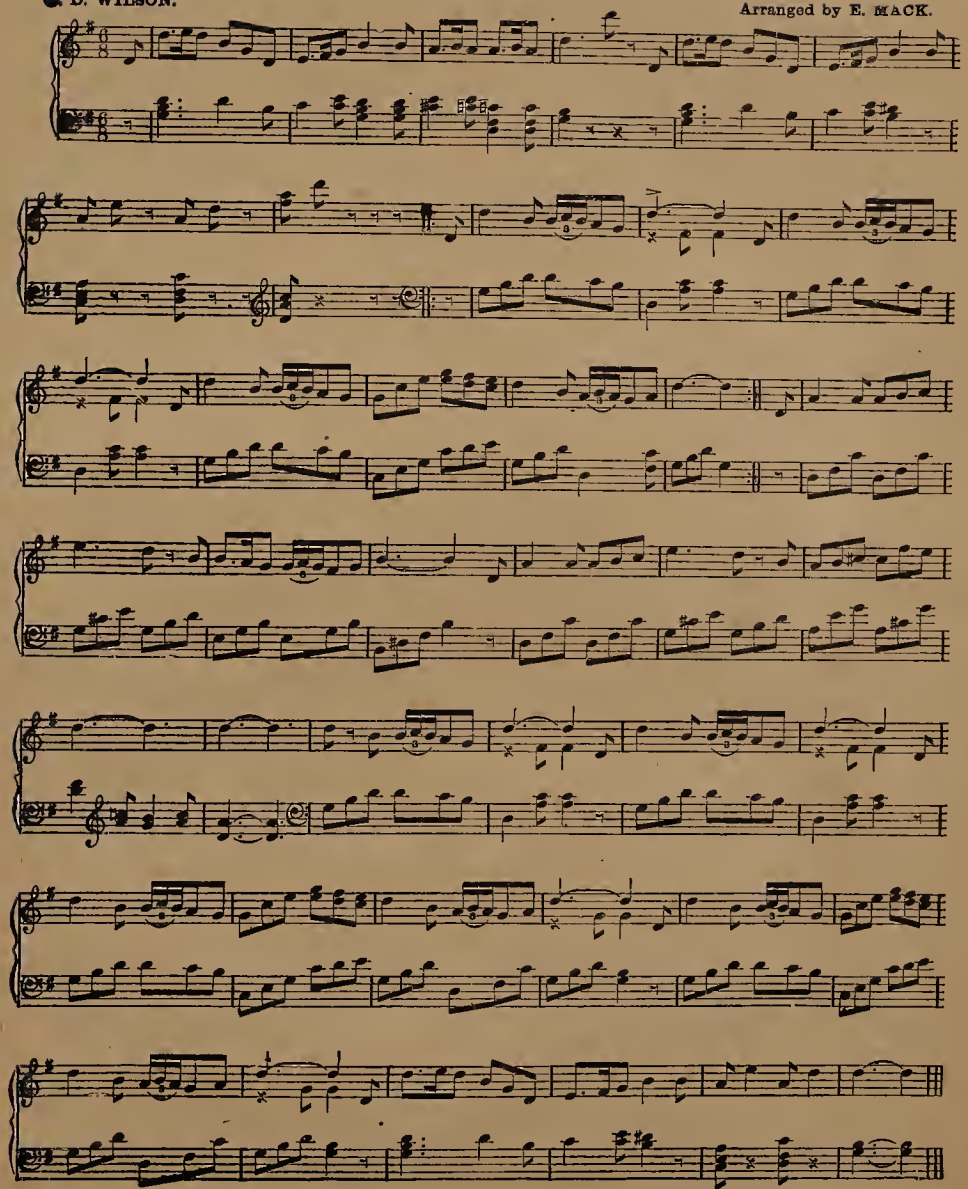
E. MACK.



THE SHEPHERD BOY.

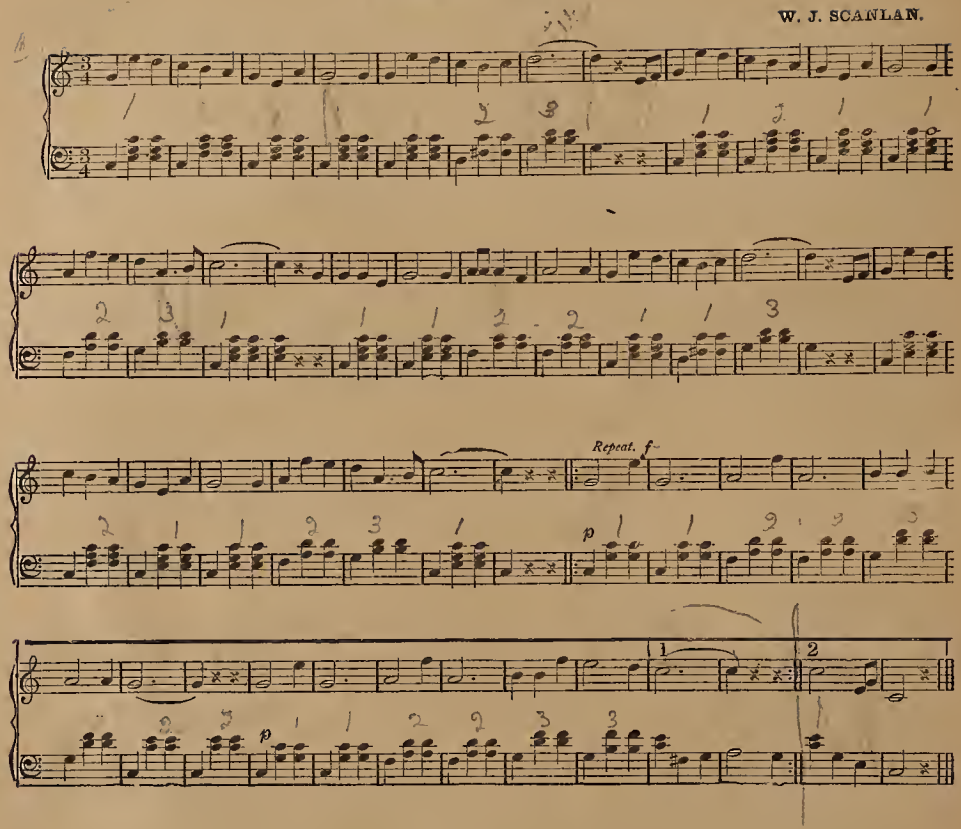
D. WILSON.

Arranged by E. MACK.



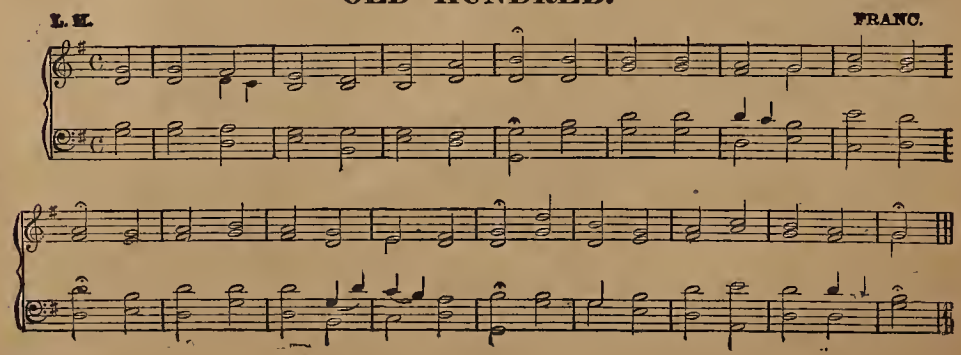
PEEK A BOO.

W. J. SCANLAN.



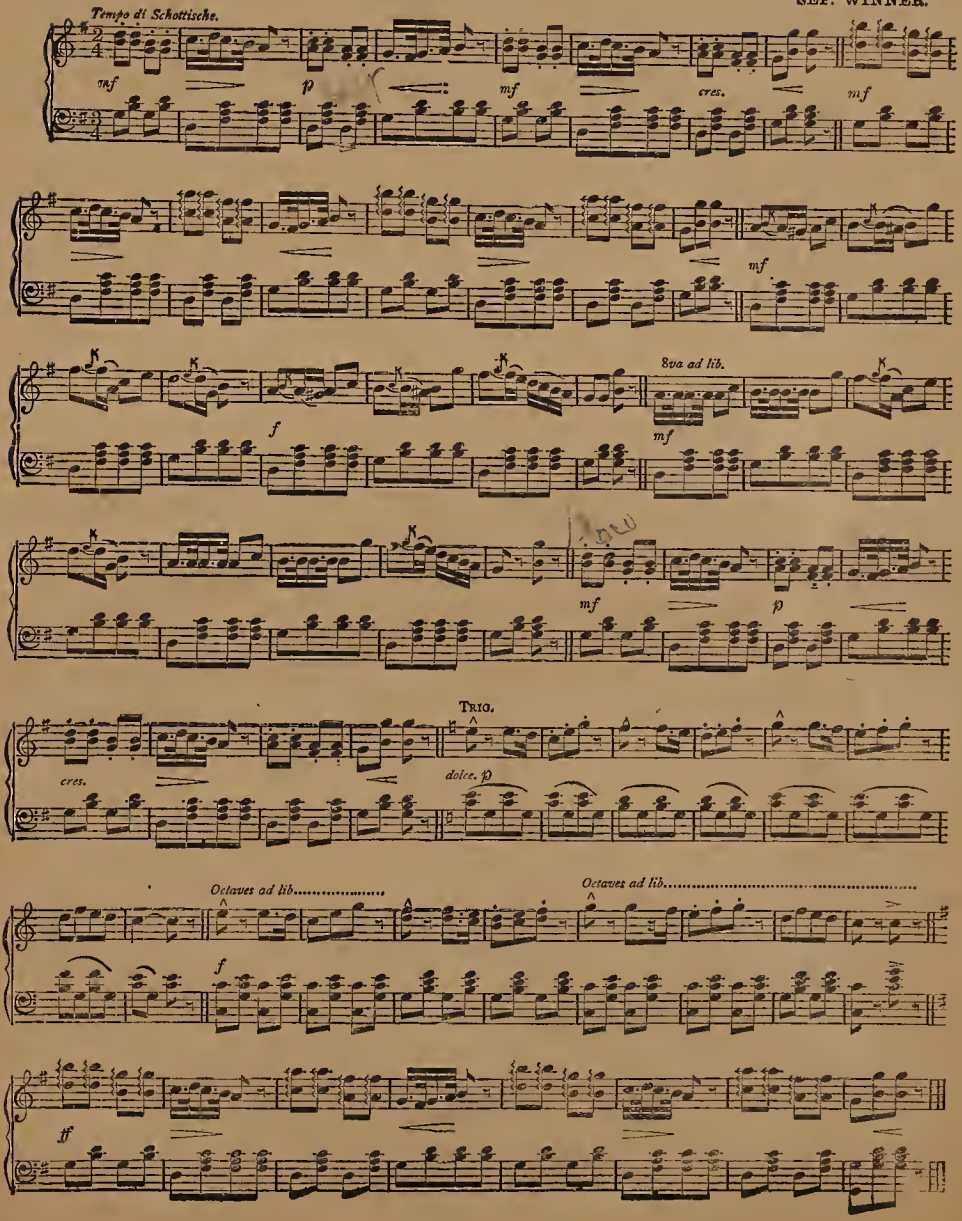
OLD HUNDRED.

L. M. FRANC.



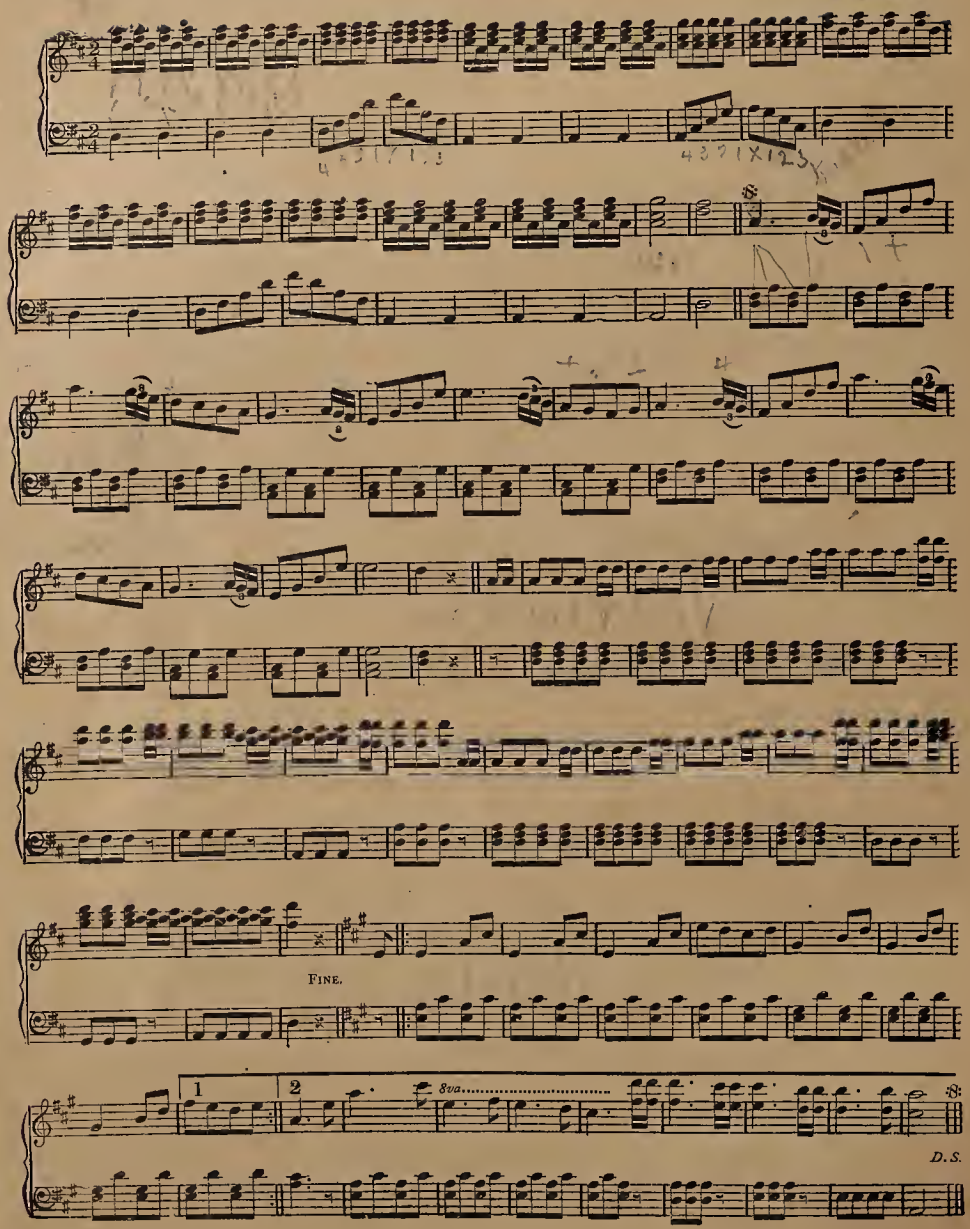
CONTRABAND SCHOTTISCHE.

SEP. WINNER.



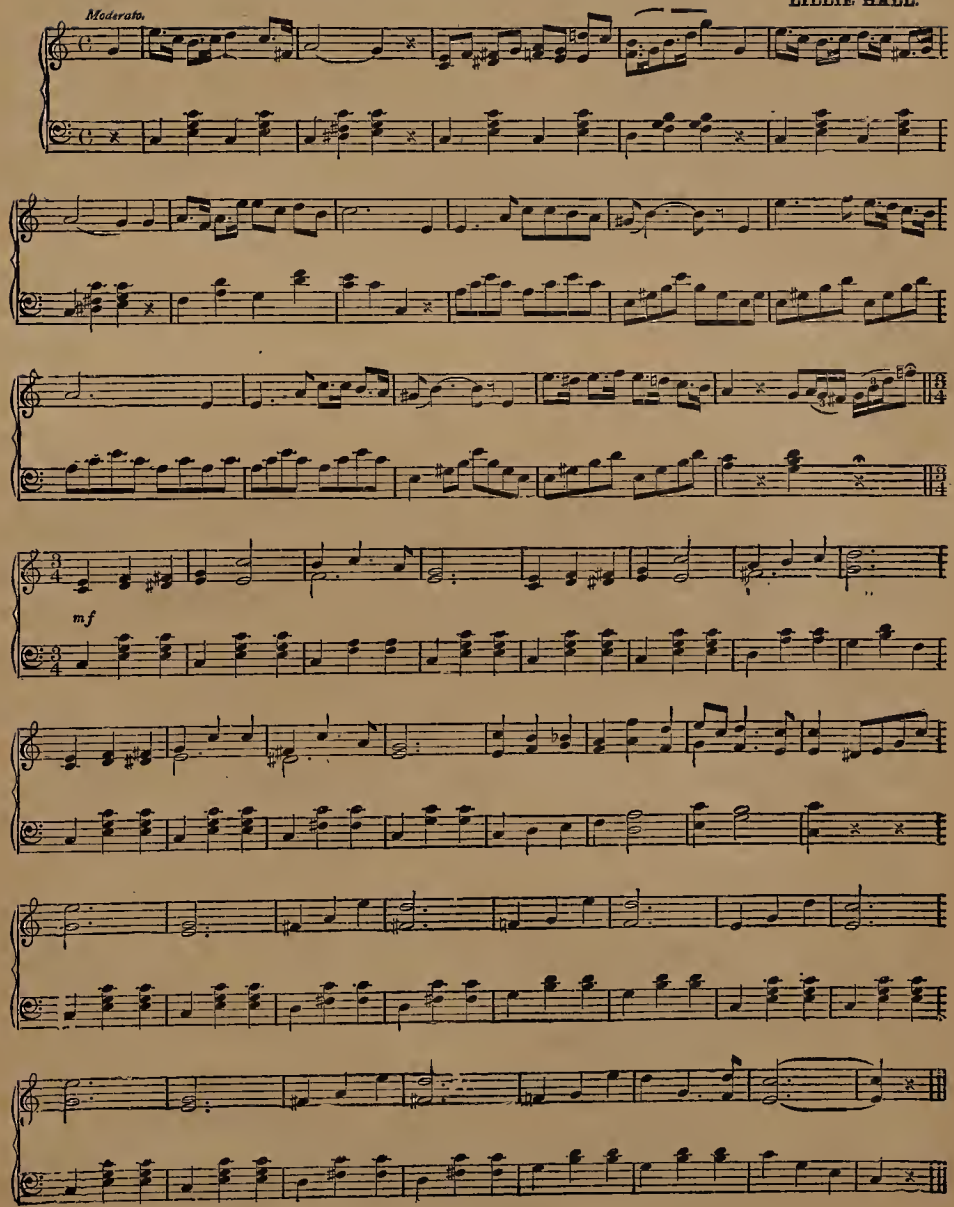
PRIZE BANNER QUICKSTEP.

HASKELL.



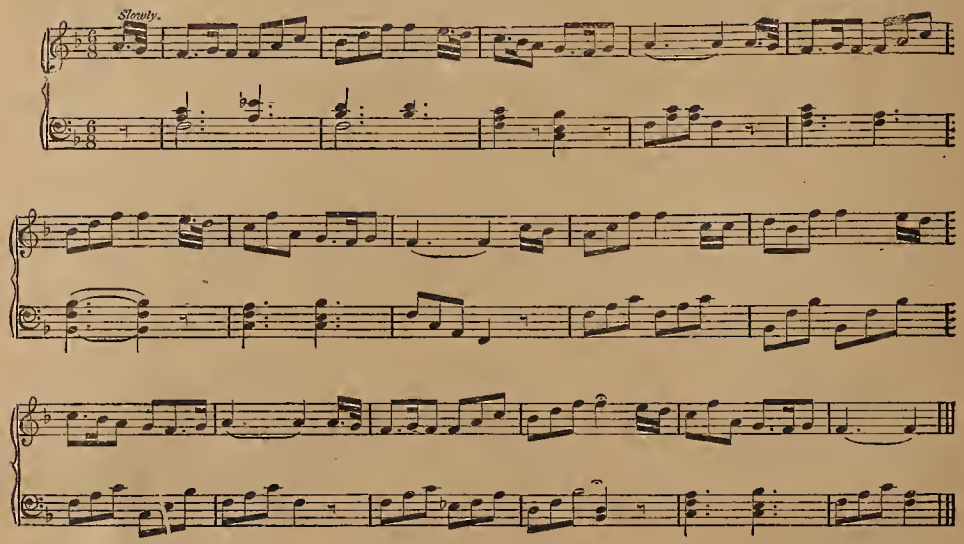
PRETTY POND LILLIES

LILLIE HALL.



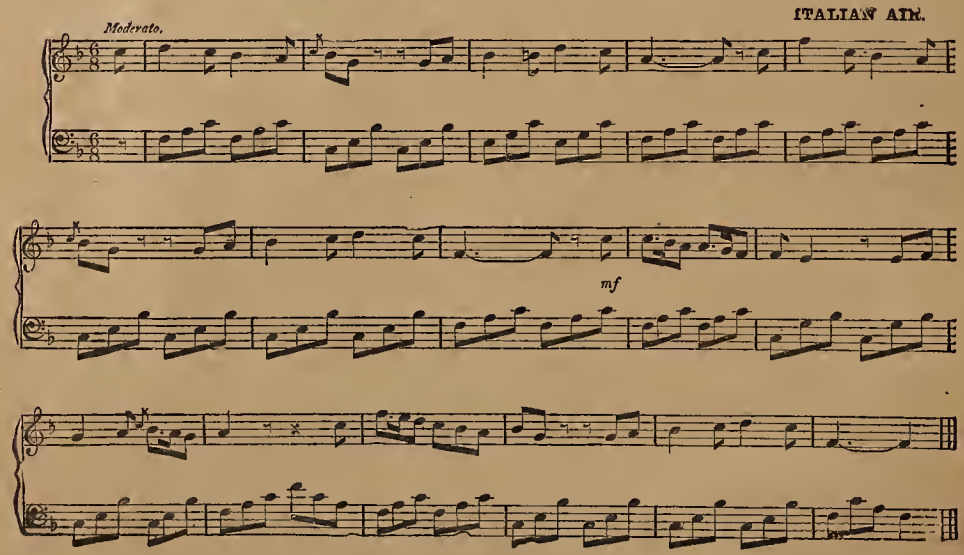
BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

OLD MELODY.

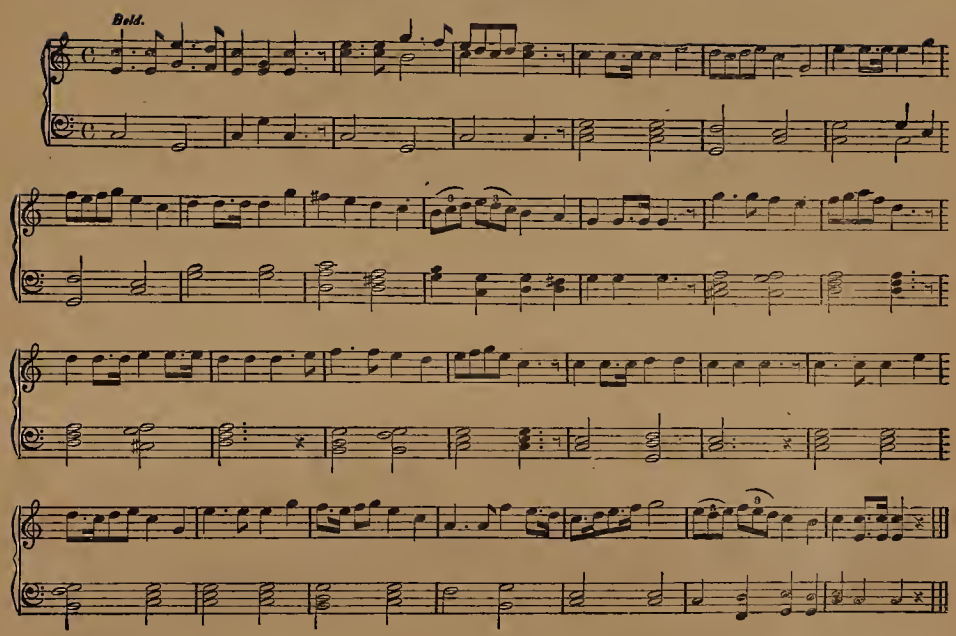


CARNIVAL OF VENICE.

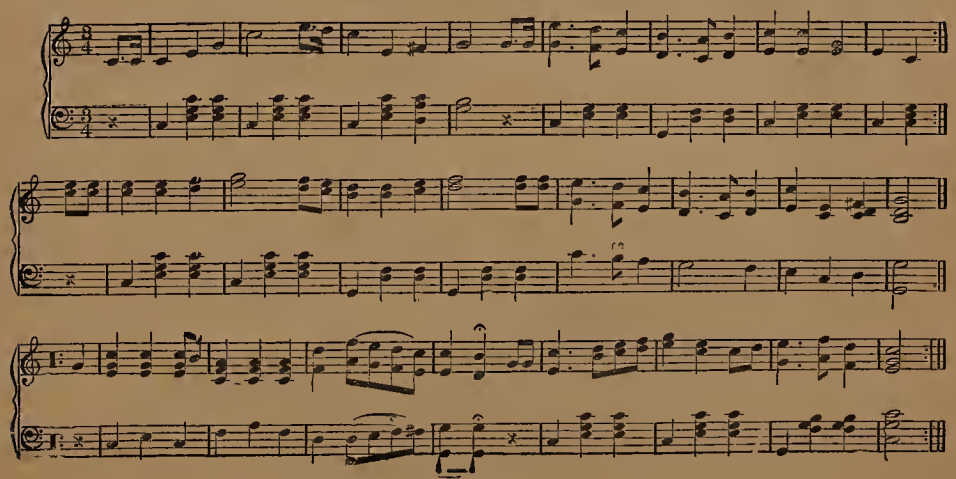
ITALIAN AIR.



HAIL COLUMBIA.

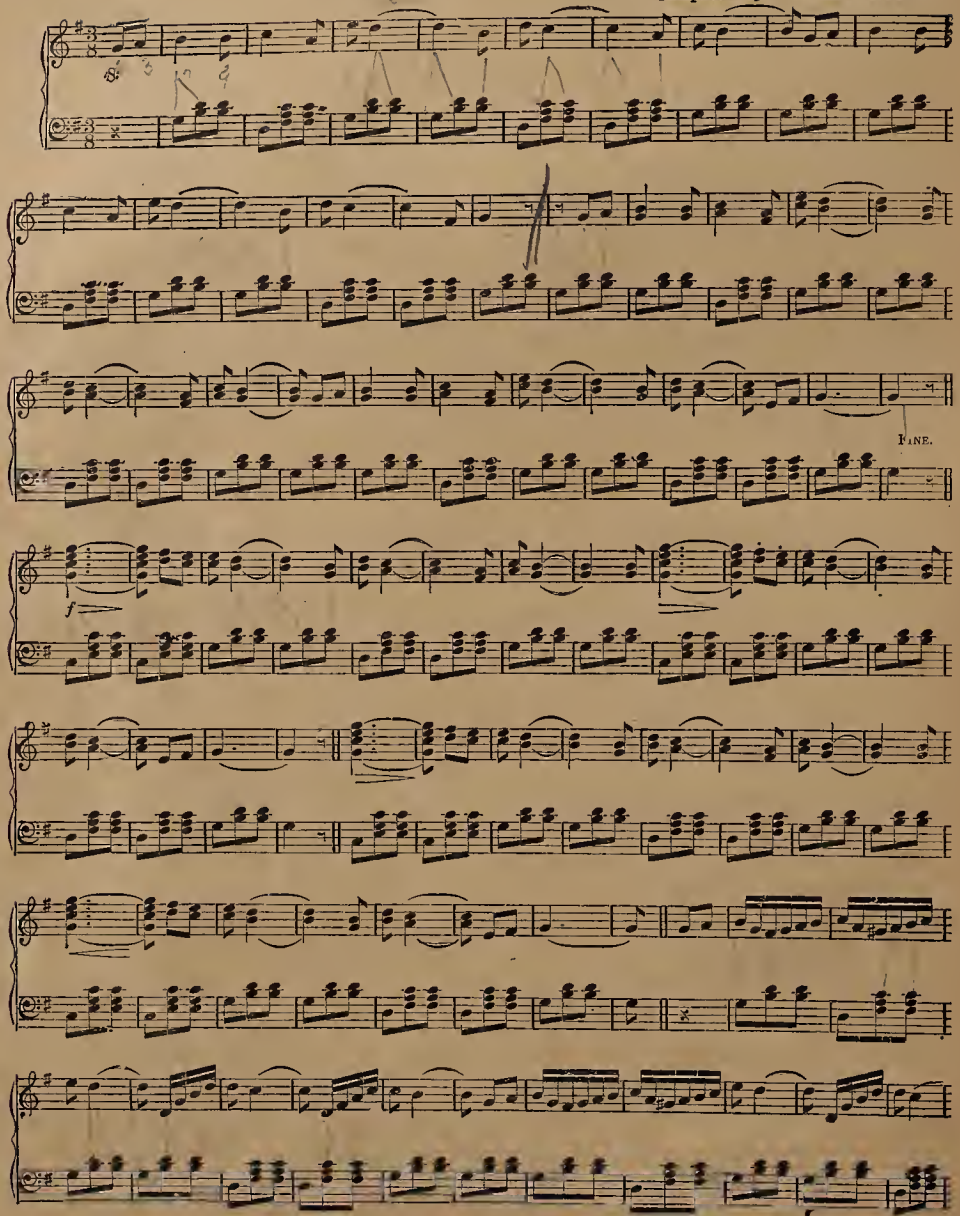


THE STAR SPANGLED BANNER.

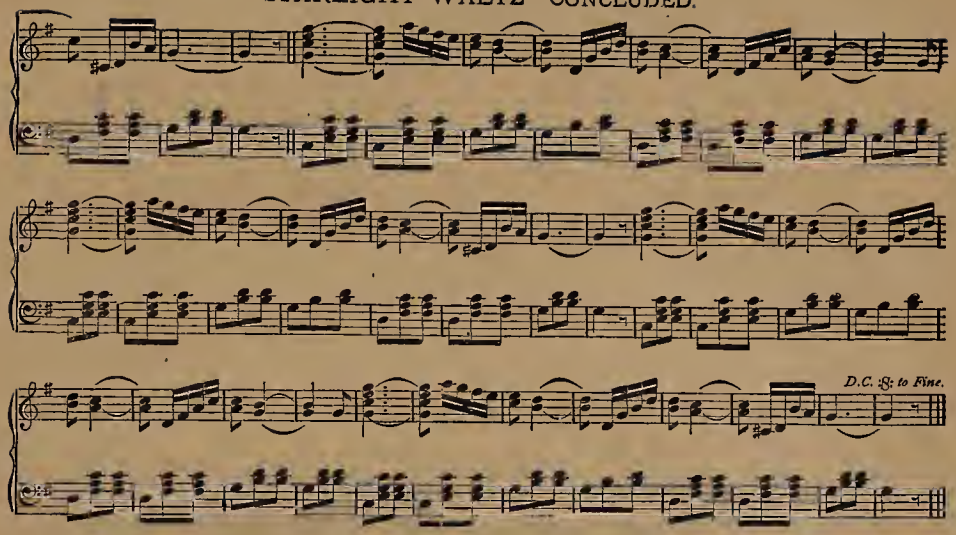


STARLIGHT WALTZ.

Composed by C. S. BRAINARD.

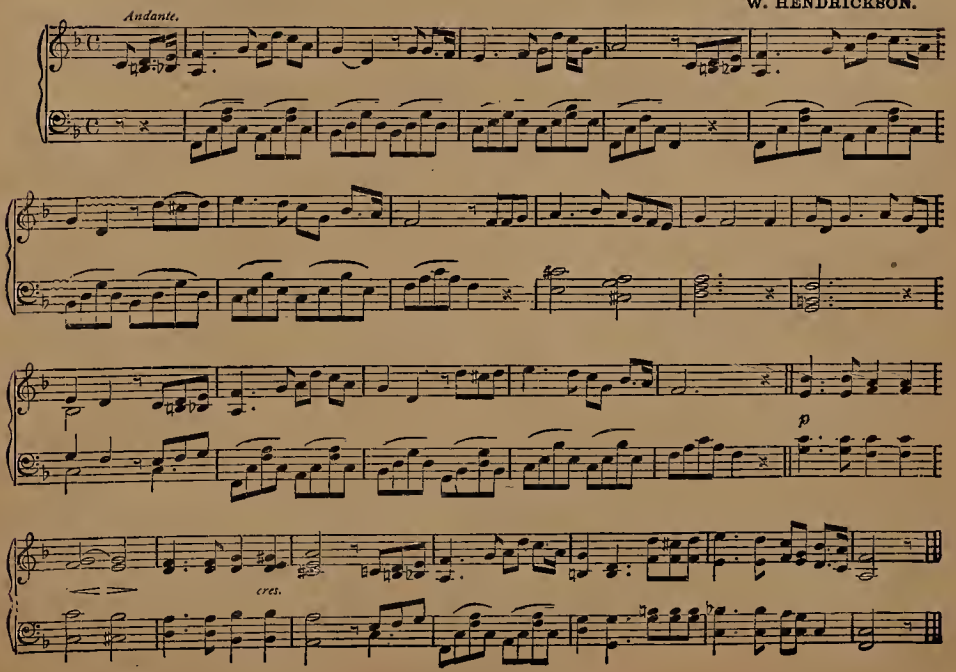


STARLIGHT WALTZ CONCLUDED.



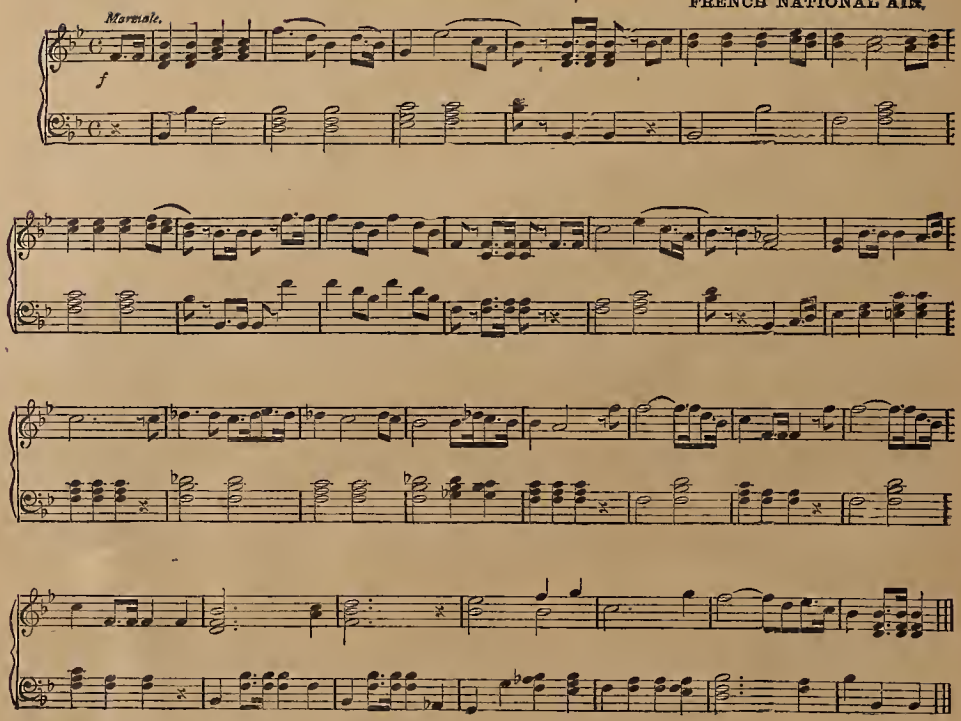
CALL ME BACK AGAIN.

W. HENDRICKSON.

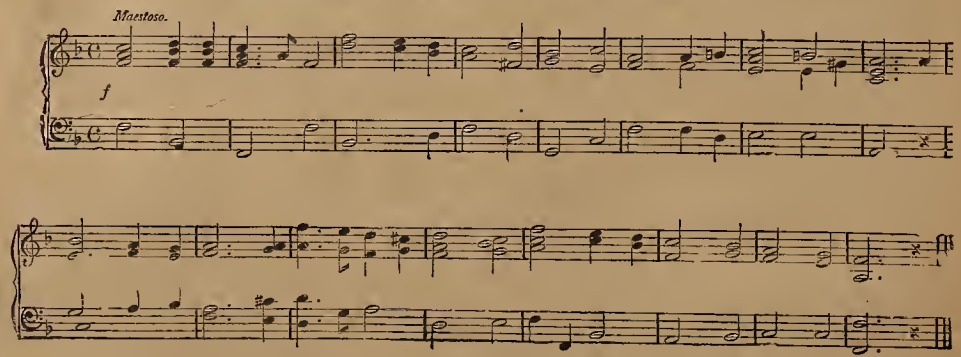


LA MARSEILLAISE.

FRENCH NATIONAL AIR.

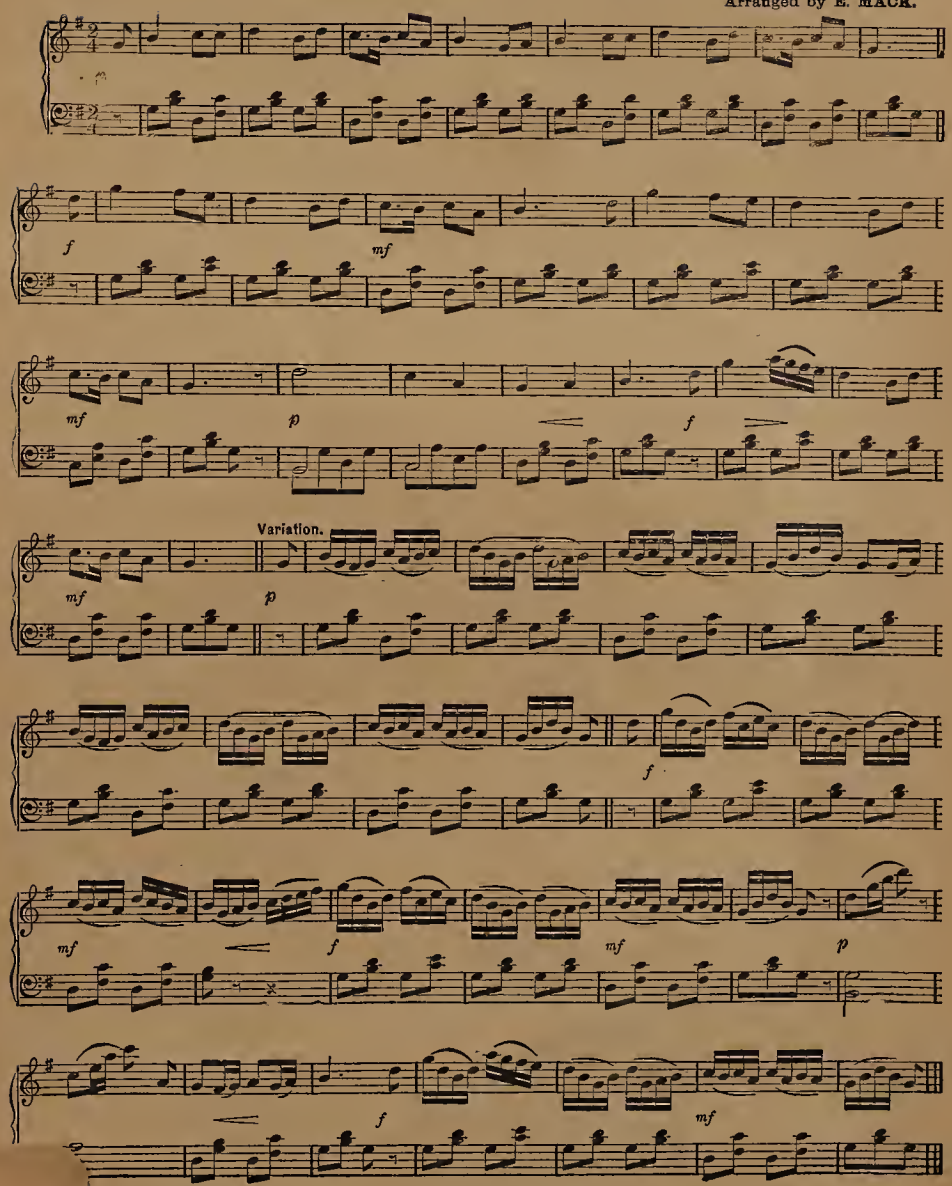


RUSSIAN NATIONAL HYMN.



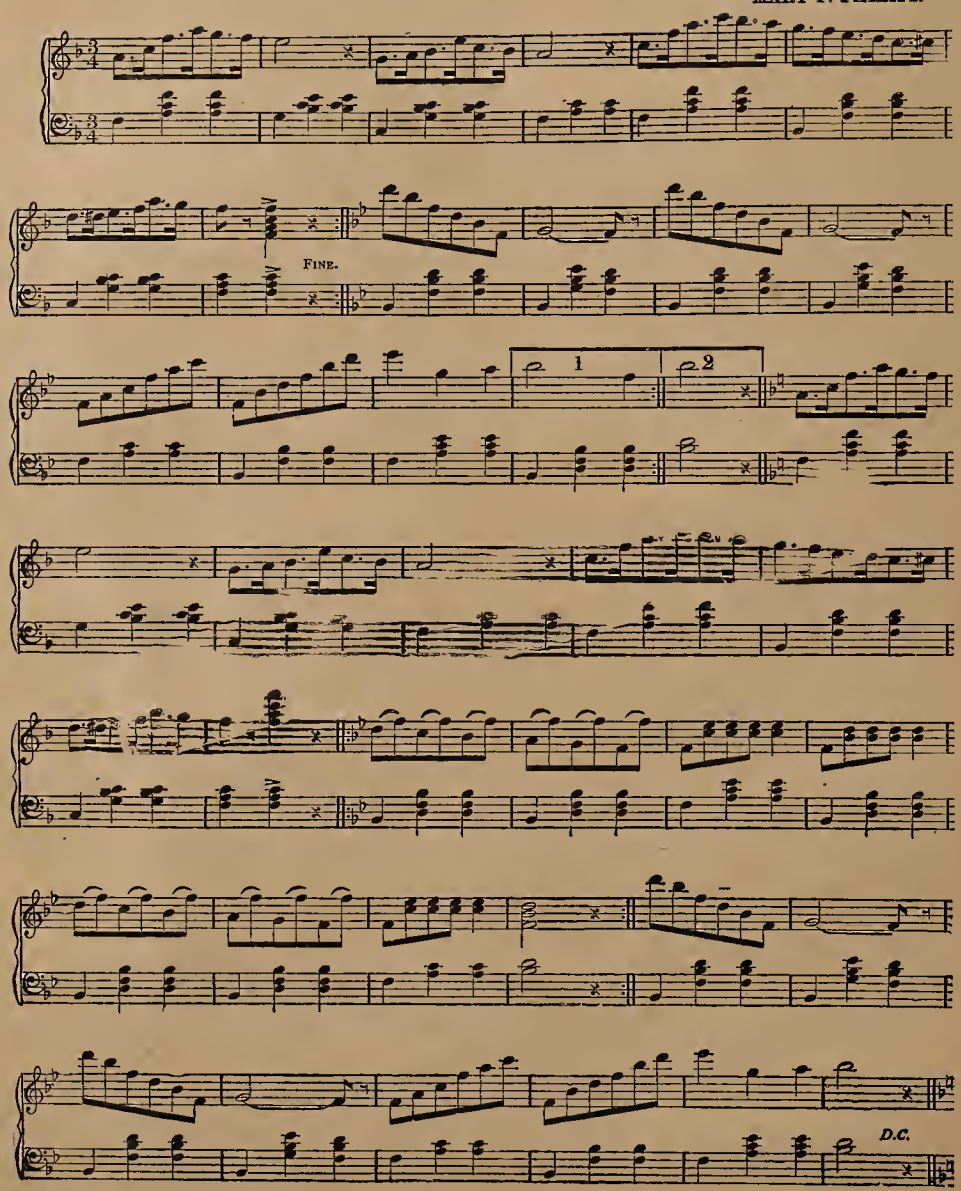
HOME, SWEET HOME.

Arranged by E. MACK.

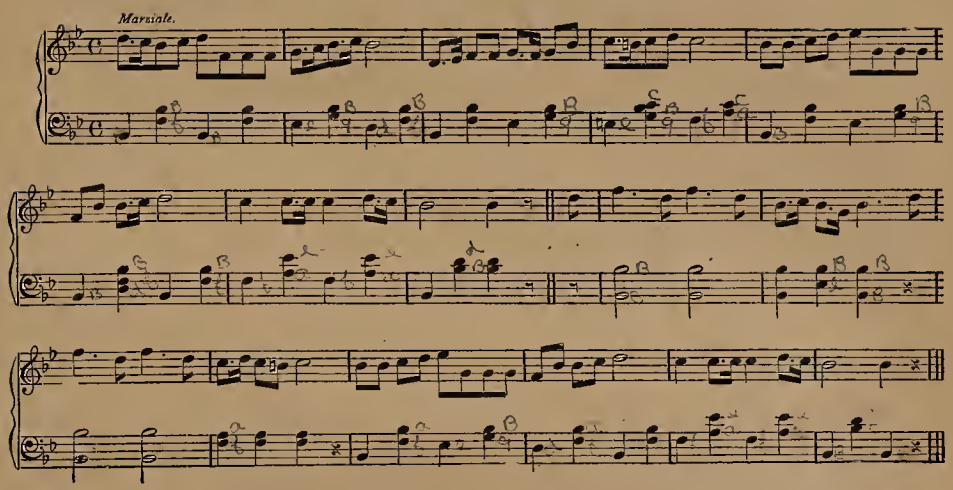


MAUD MAZURKA.

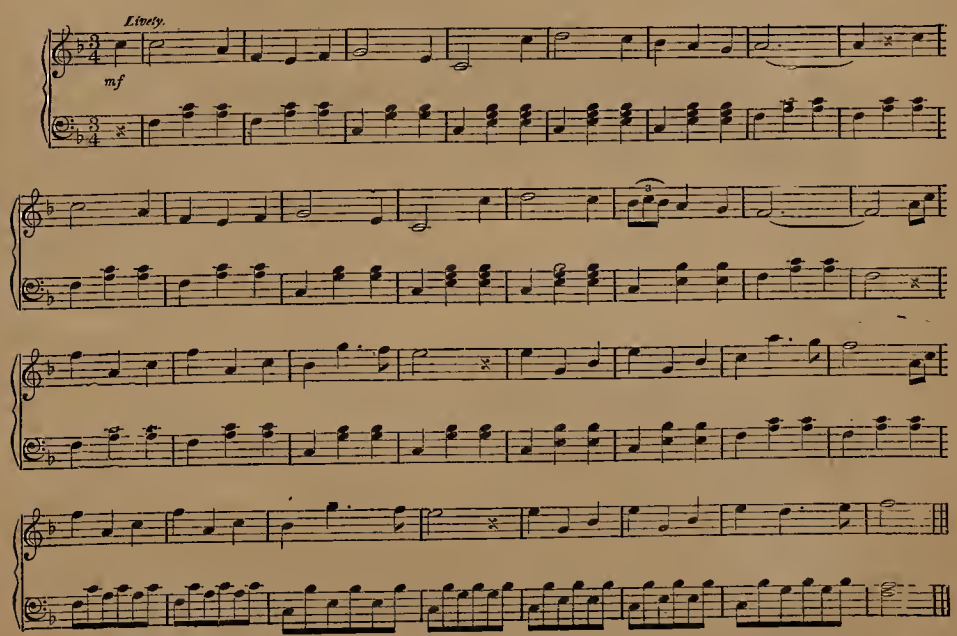
MARY F. PHILIPS.



MARCHING THROUGH GEORGIA.

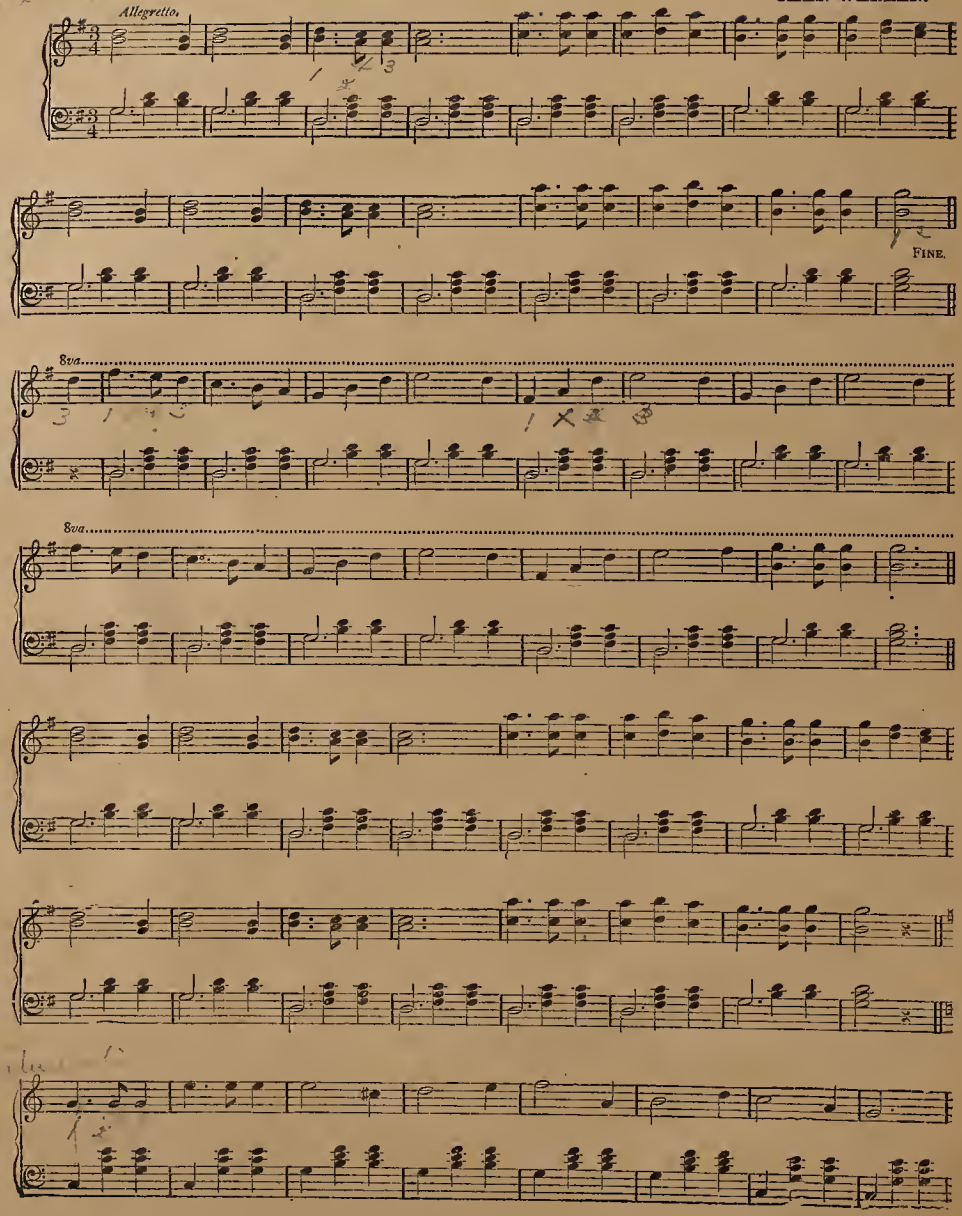


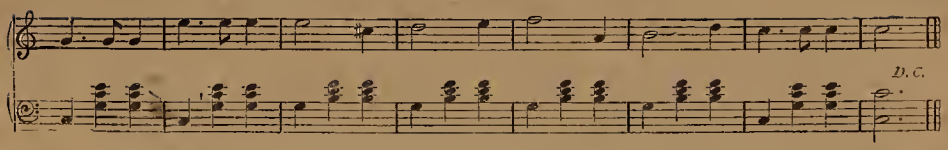
THE DEITCHER'S DOG.



FAIRY LAND WALTZ.

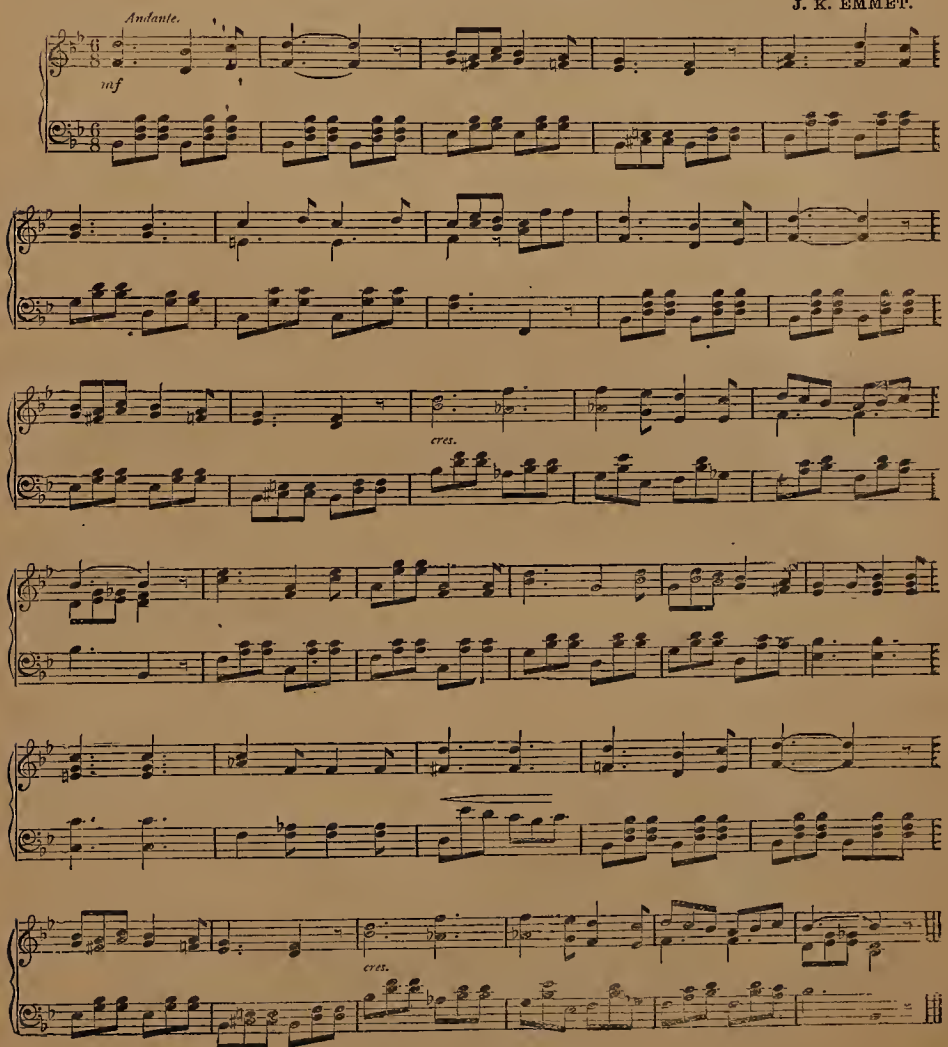
CHAS. WARREN.





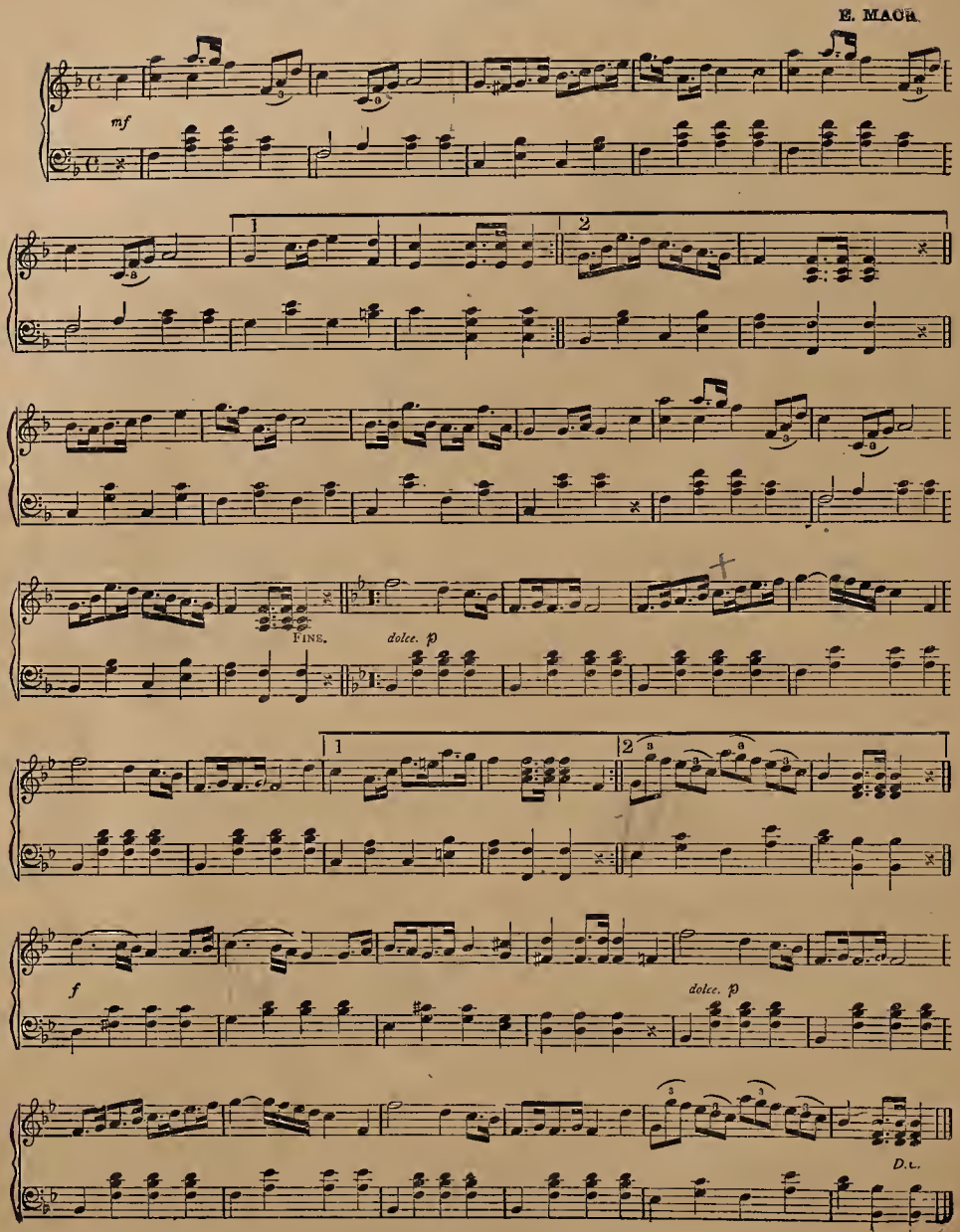
SWEET VIOLETS.

J. K. EMMET.



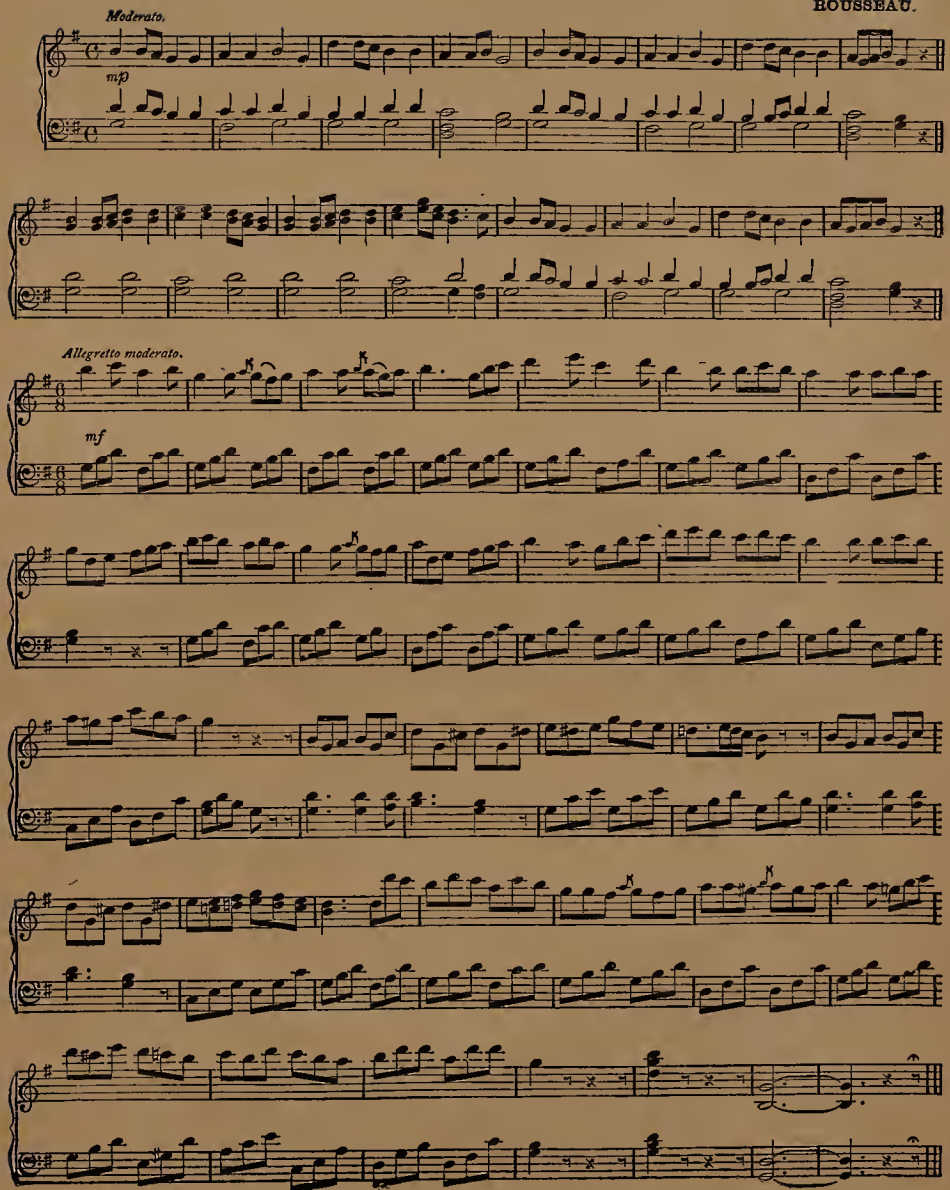
GEN. GRANT'S GRAND MARCH.

E. MACH.



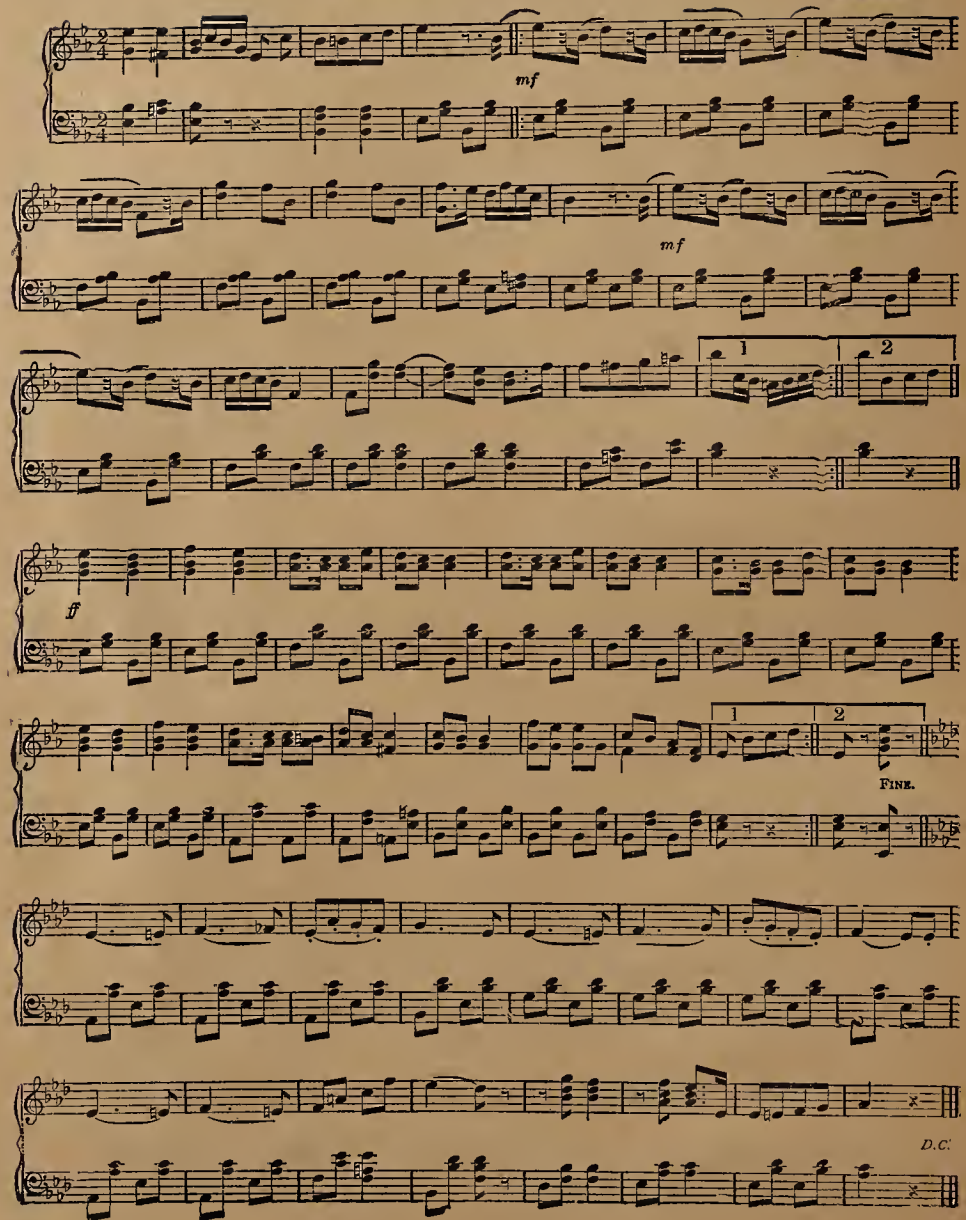
DAYS OF ABSENCE.

ROUSSEAU.



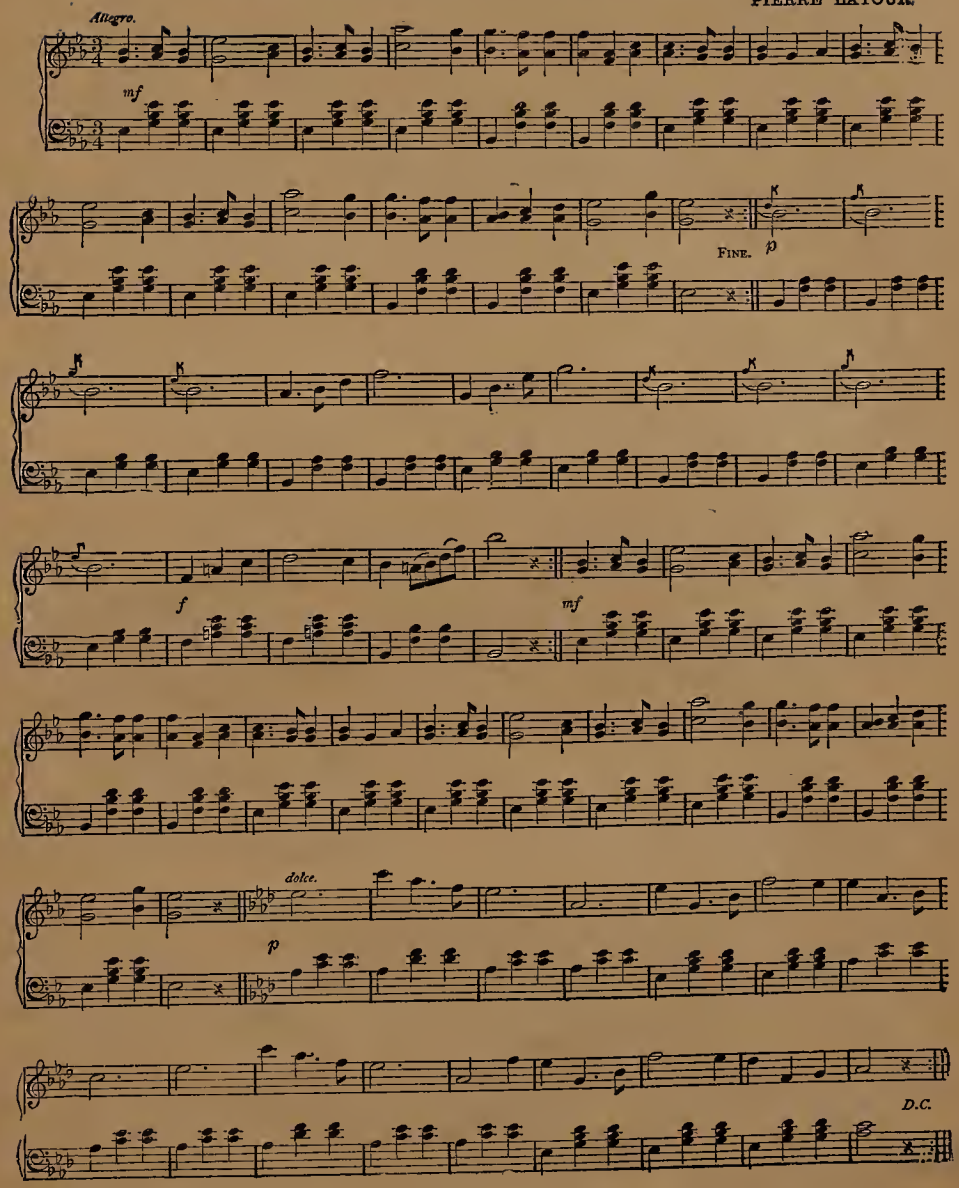
RACQUET GALOP.

K. SIMMONS.



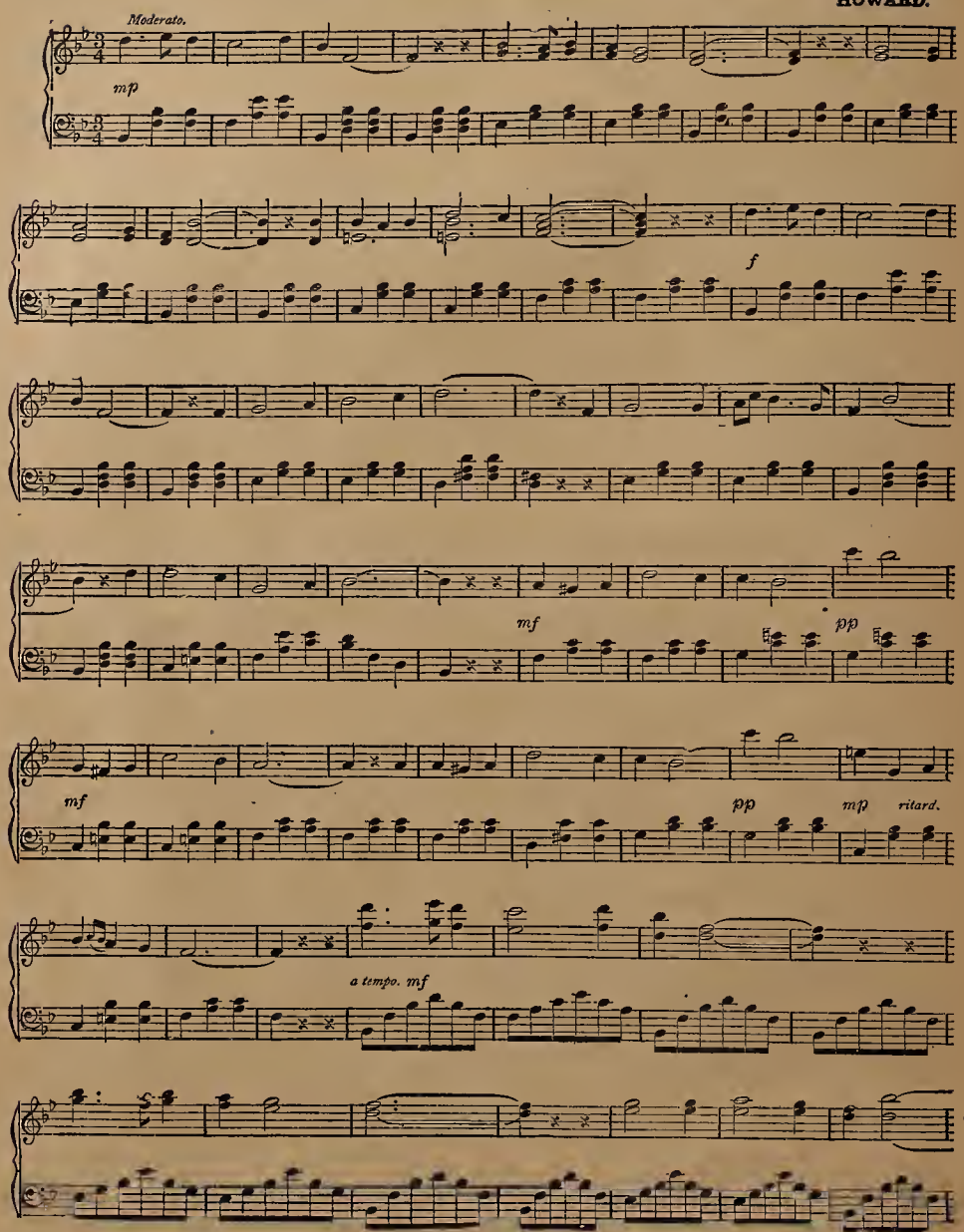
MAID OF BEAUTY WALTZ.

PIERRE LATOUR.

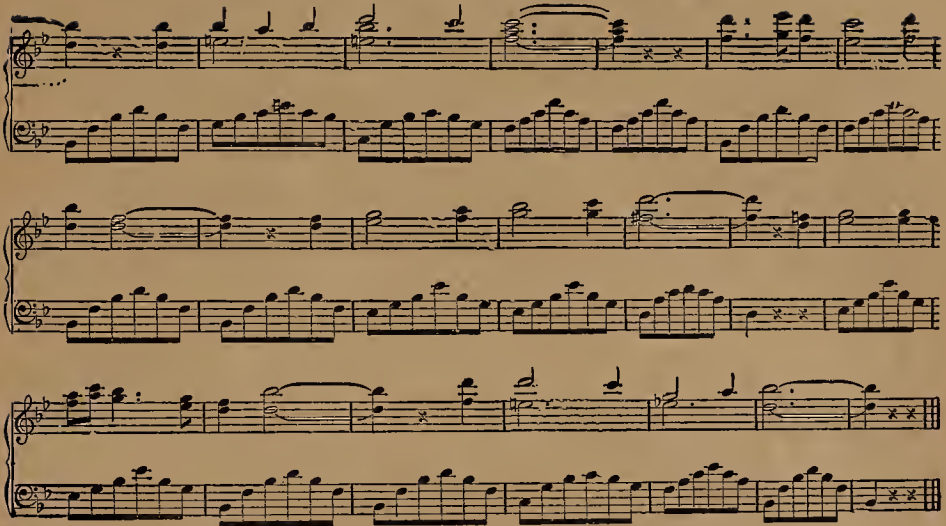


ONLY A PANSY BLOSSOM.

HOWARD.

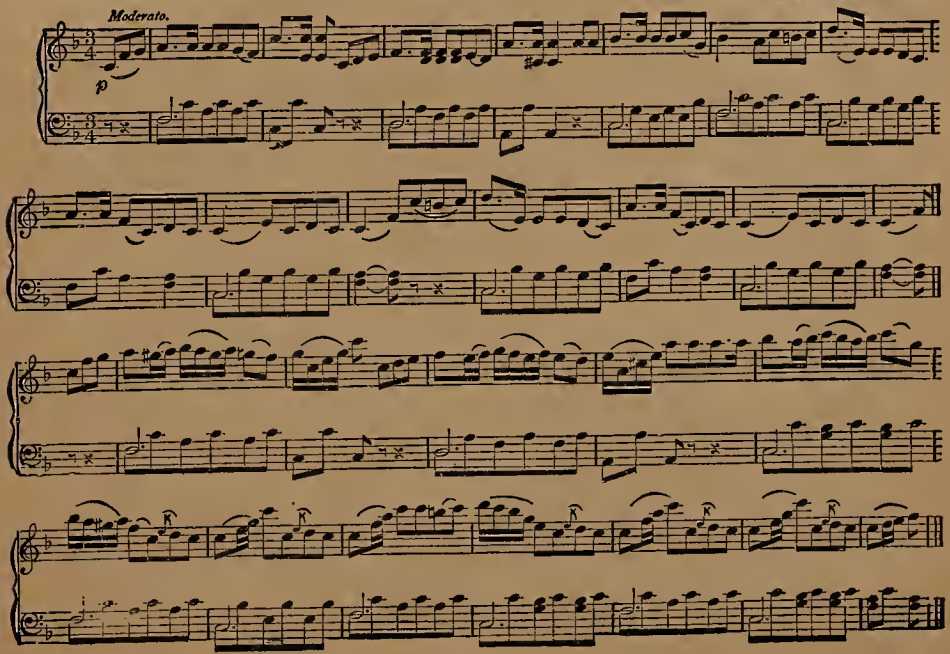


ONLY A PANSY BLOSSOM. CONCLUDED.

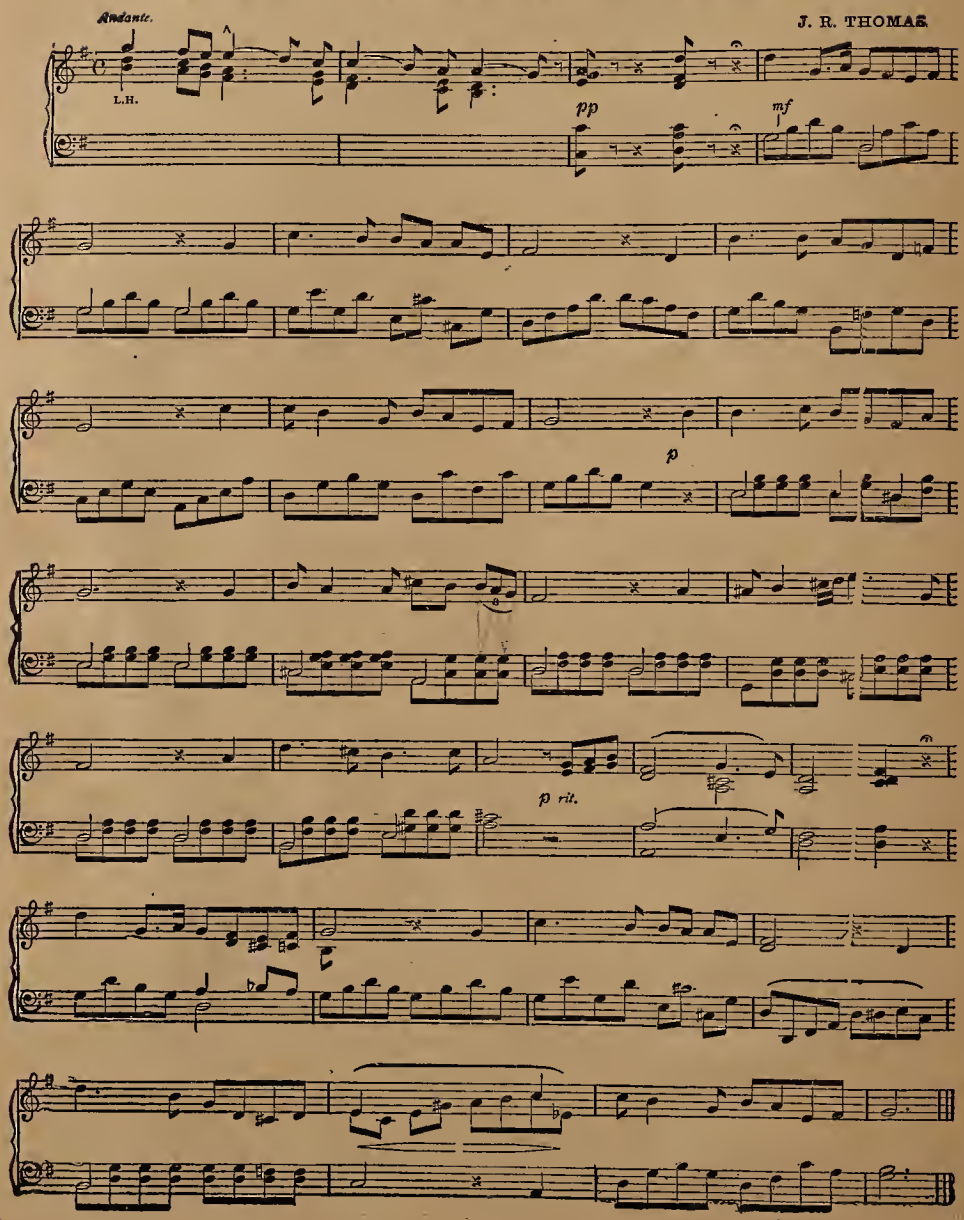


THE LONG, LONG, WEARY DAY.

SUABIAN MELODY.

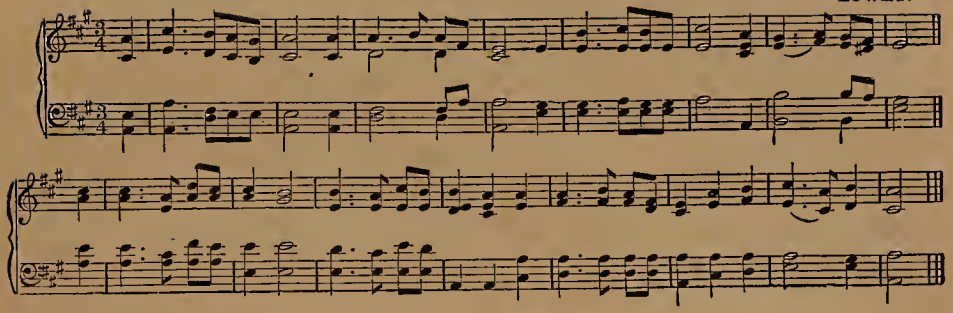


'TIS BUT A LITTLE FADED FLOWER.



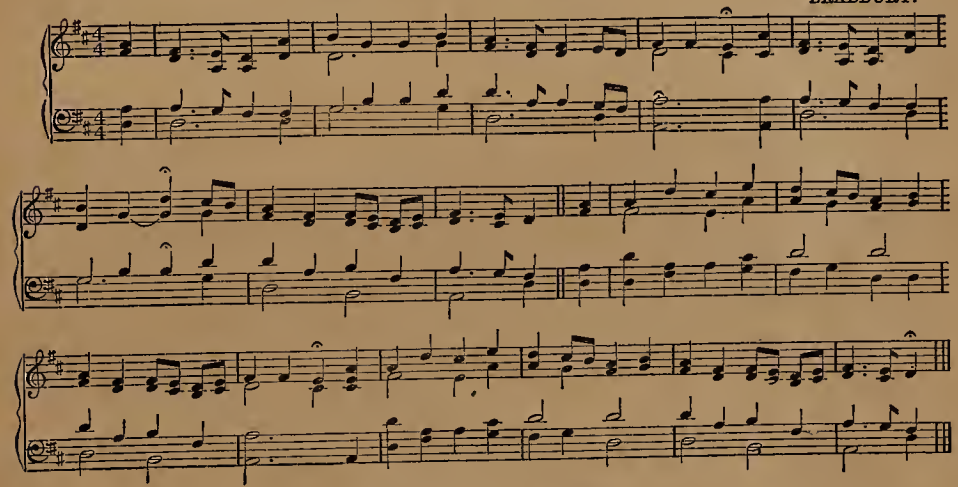
I NEED THEE EVERY HOUR.

LOWRY.



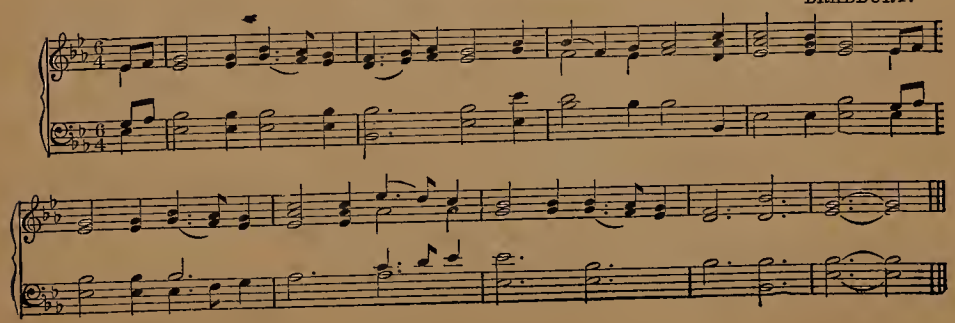
HE LEADETH ME

BRADBURY.



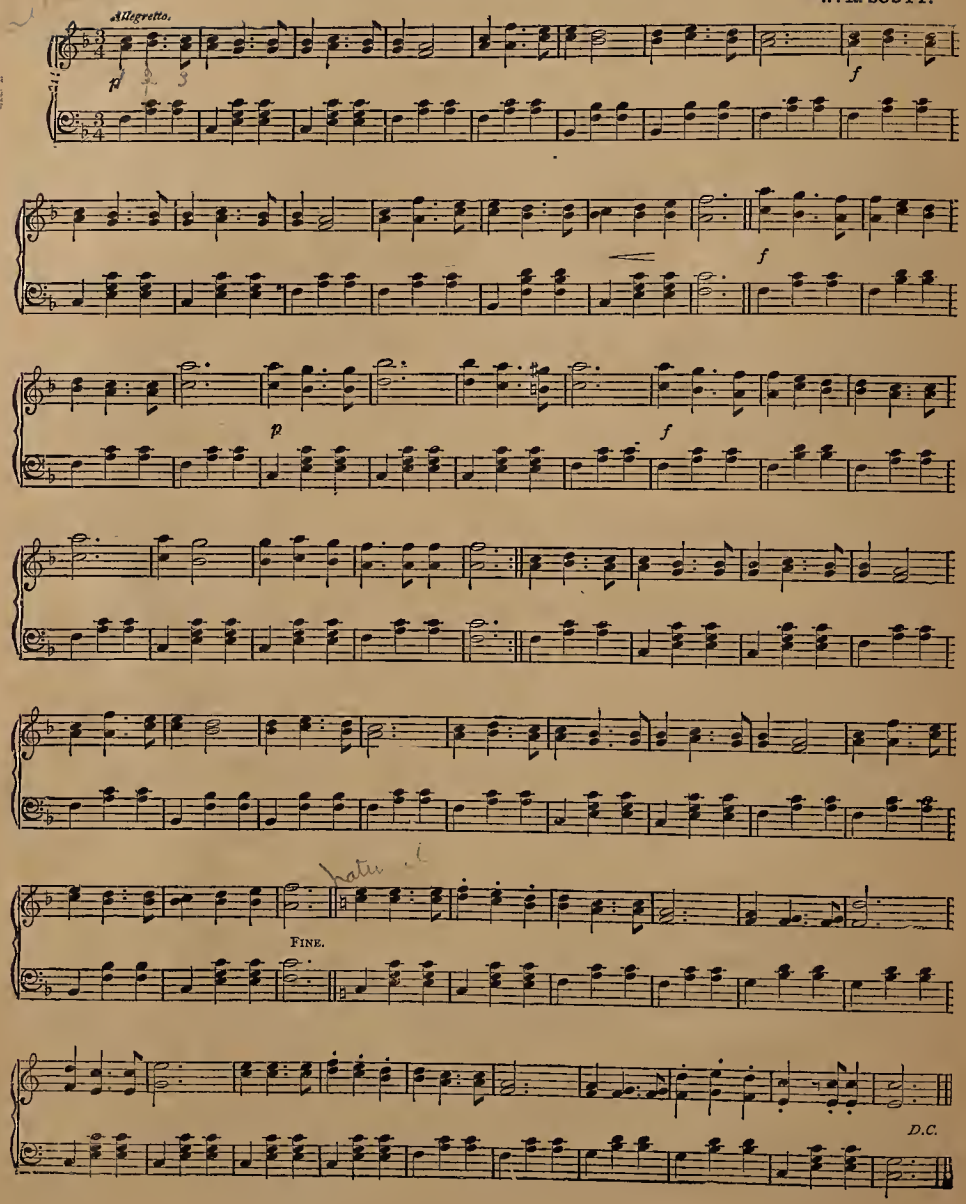
JUST AS I AM.

BRADBURY.



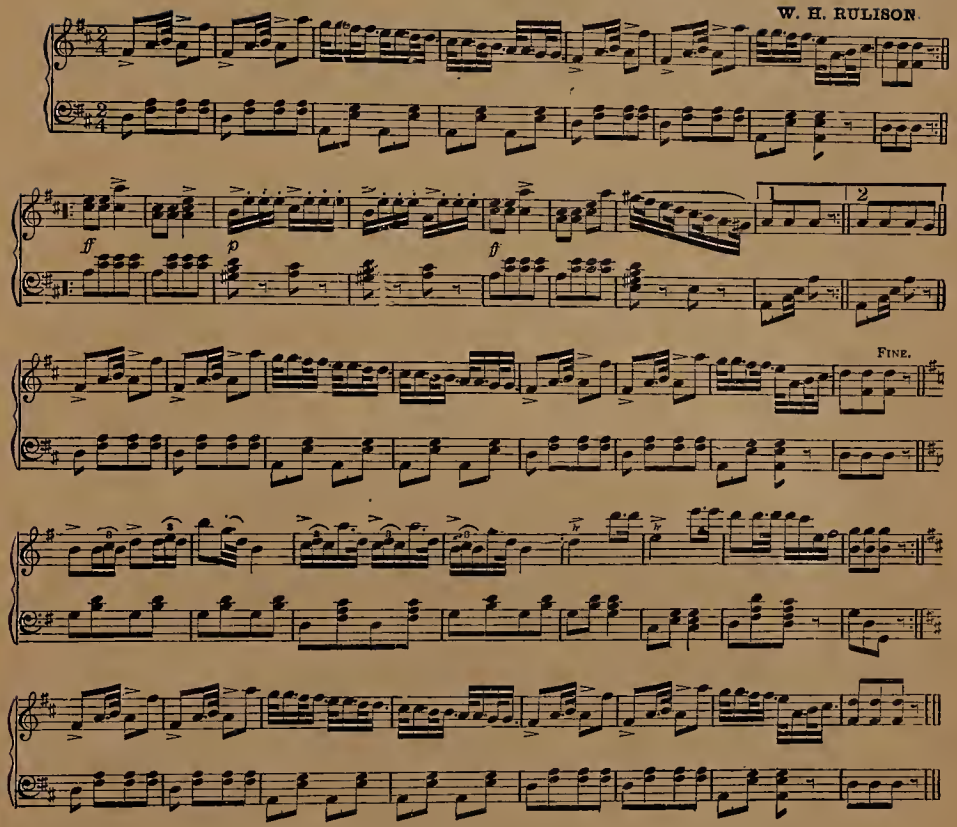
SILVER BELL WALTZ.

W. R. SCOTT.

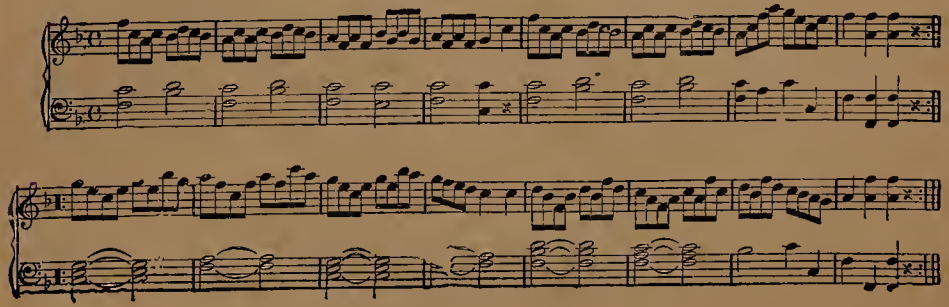


ROCHESTER SCHOTTISCHE.

W. H. RULISON.

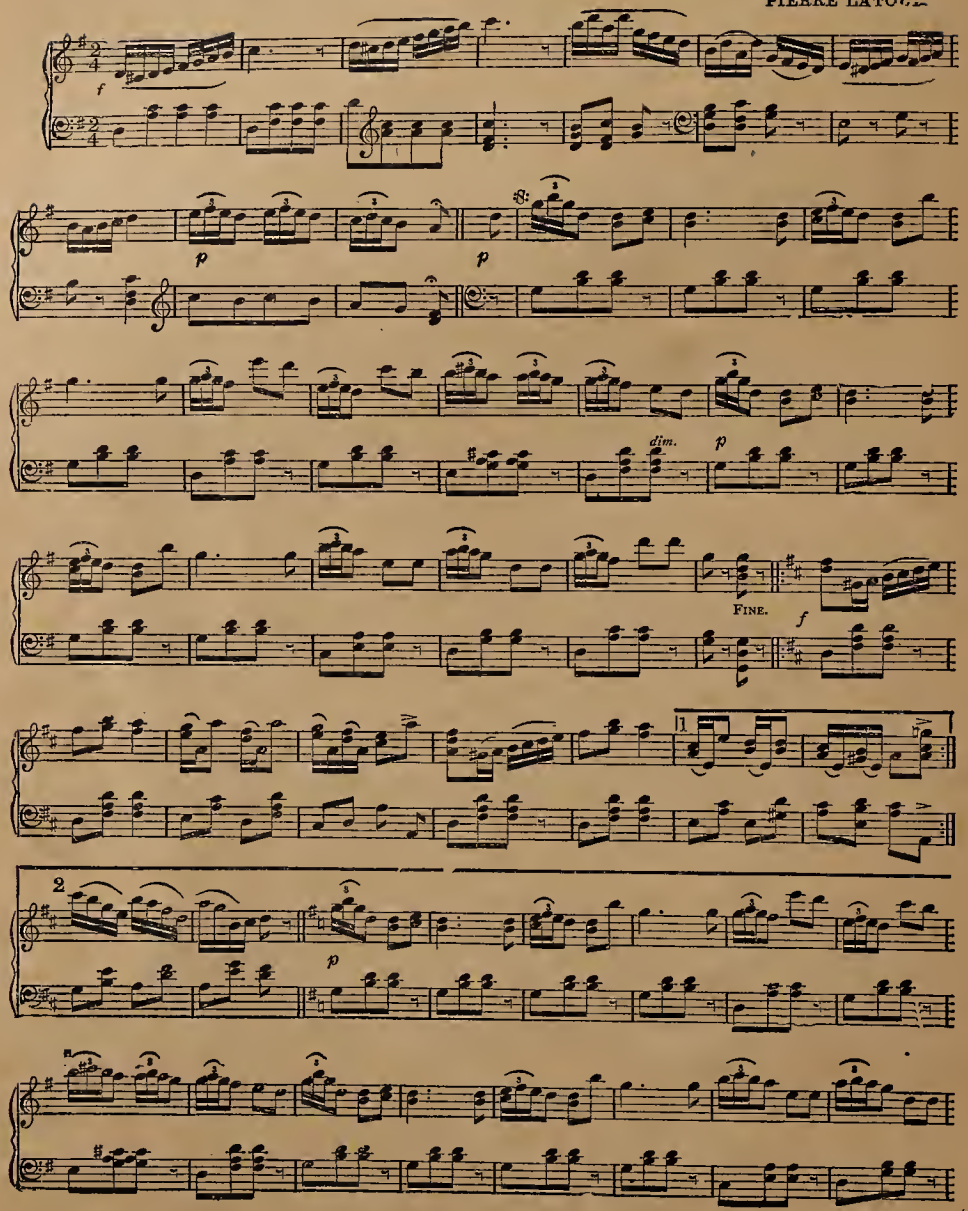


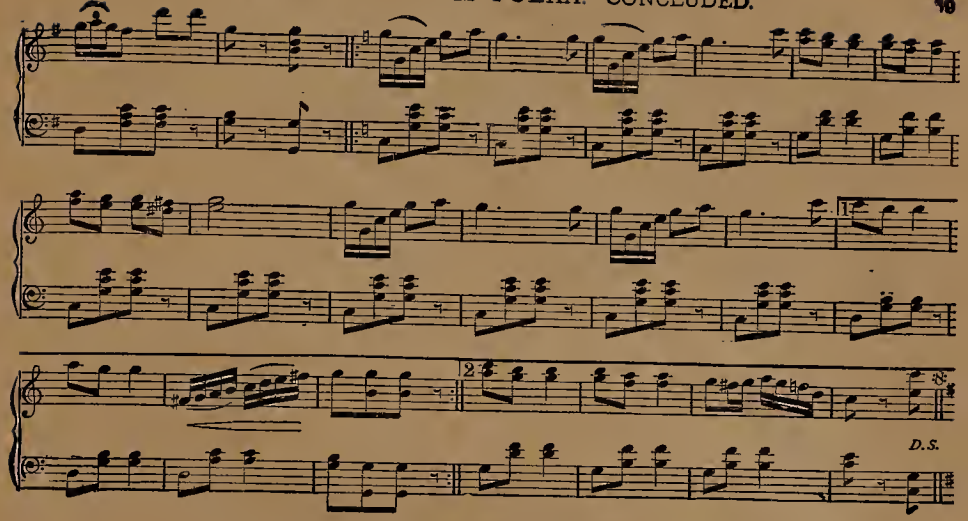
FISHER'S HORNPIPE.



LAND OF DREAMS POLKA.

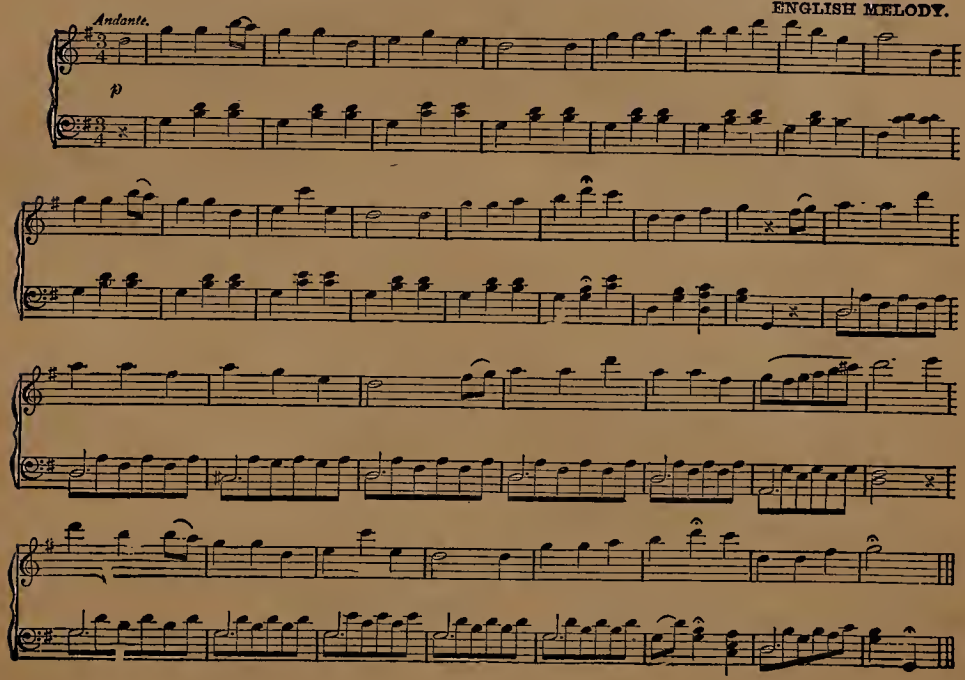
PIERRE LATOUR.





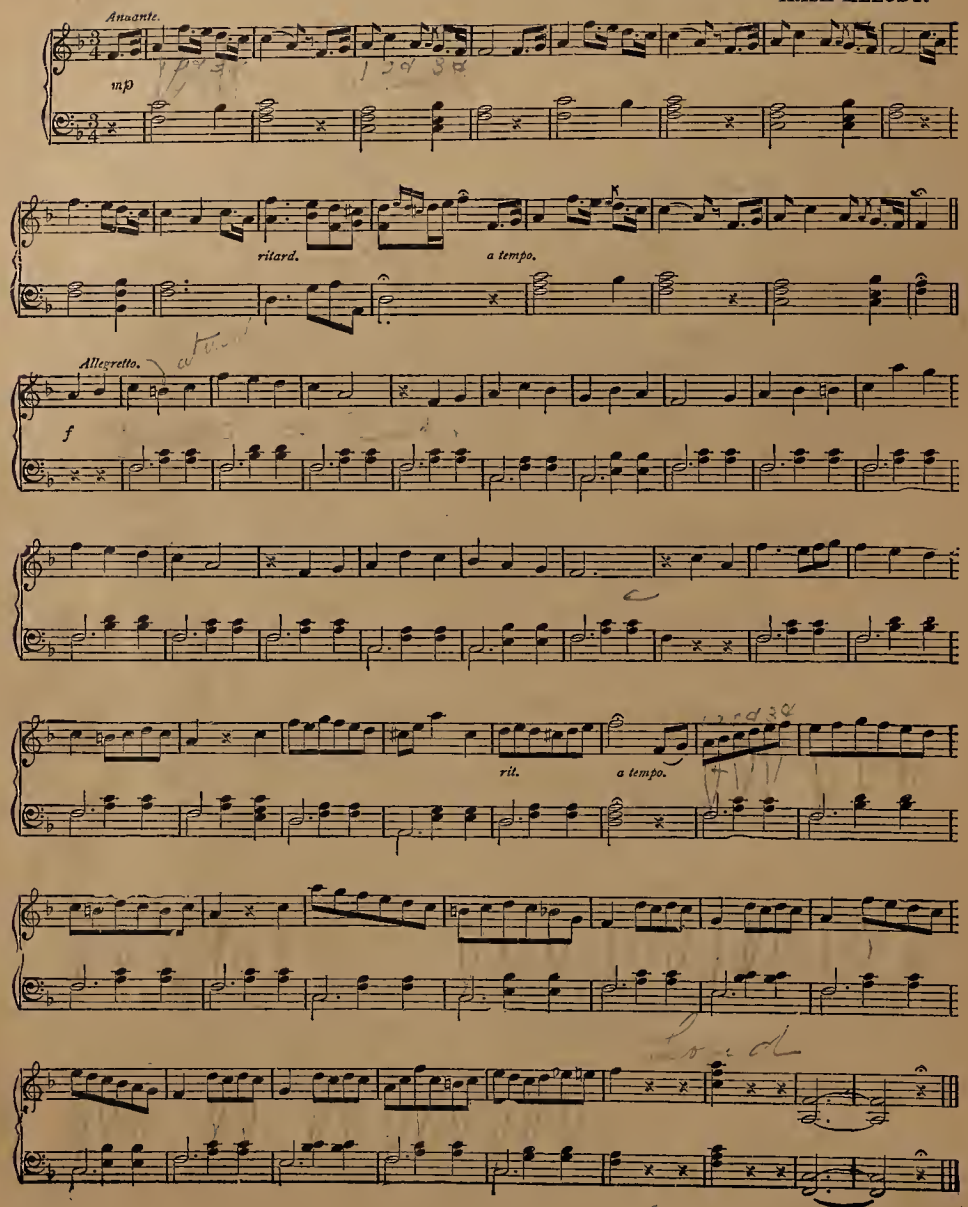
FLOW GENTLY SWEET AFTON.

ENGLISH MELODY.



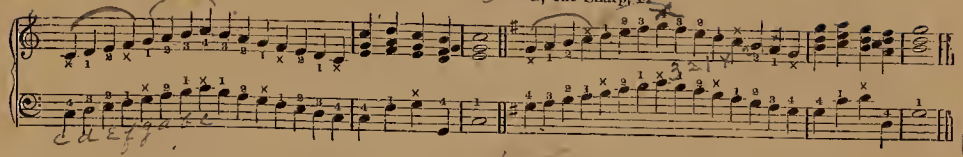
THE LAST ROSE OF SUMMER.

IRISH MELODY.



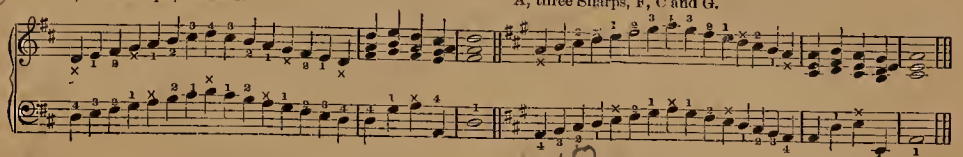
TWELVE MAJOR SCALES.

C or natural Scale.



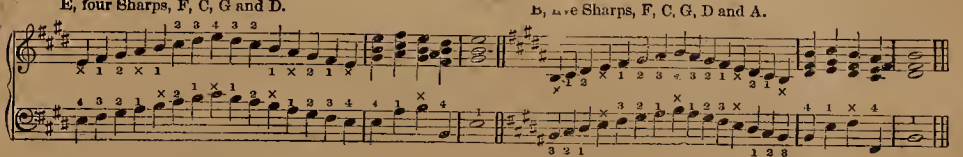
G, one Sharp, F.

D, two Sharps., F and C.



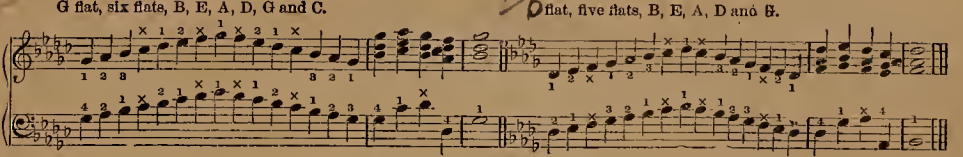
A, three Sharps, F, C and G.

E, four Sharps, F, C, G and D.



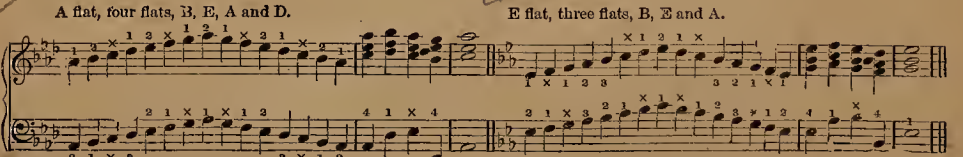
B, five Sharps, F, C, G, D and A.

G flat, six flats, B, E, A, D, G and C.



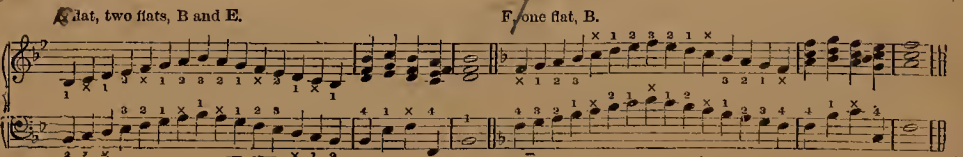
D flat, five flats, B, E, A, D and G.

A flat, four flats, B, E, A and D.



E flat, three flats, B, E and A.

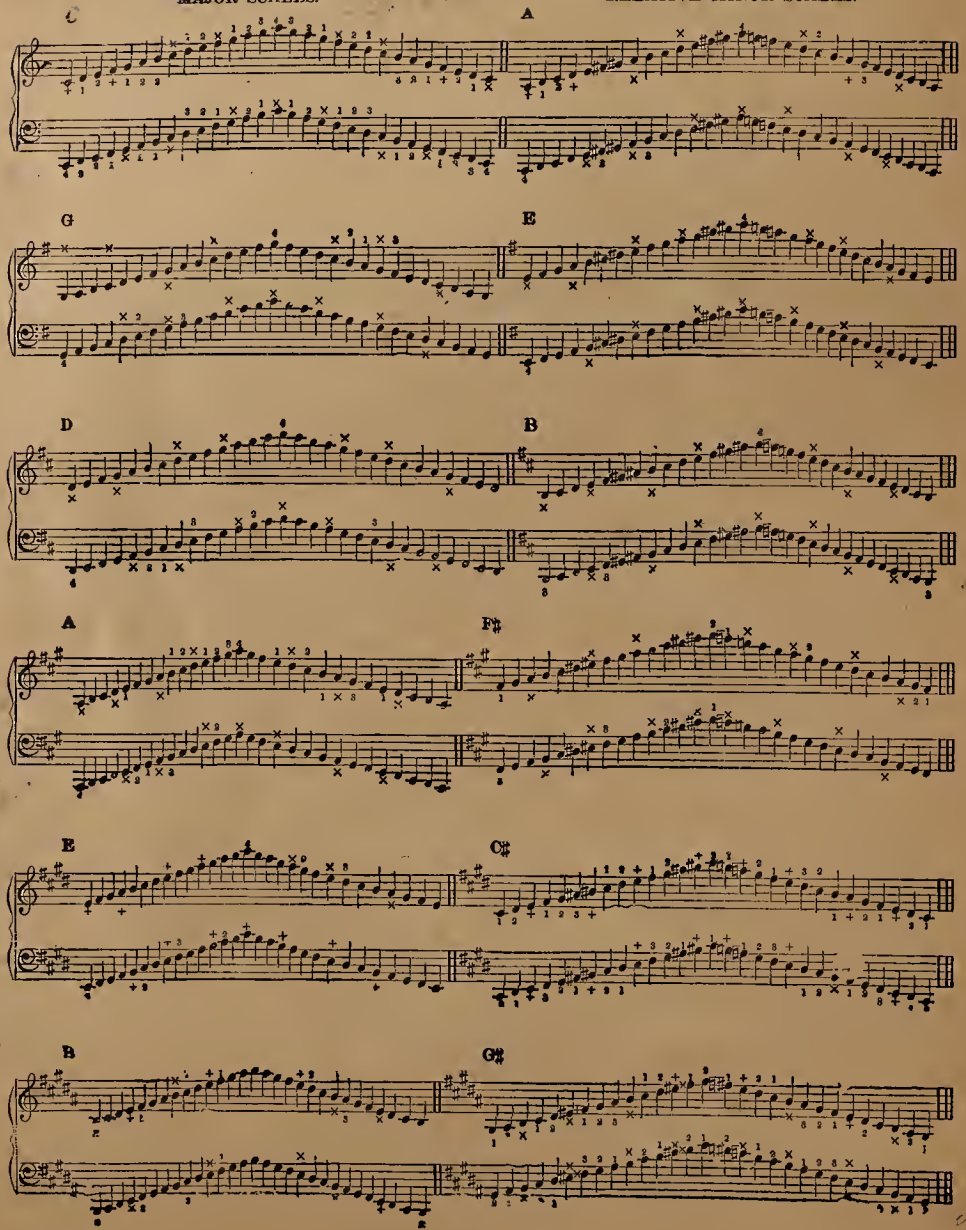
B flat, two flats, B and E.



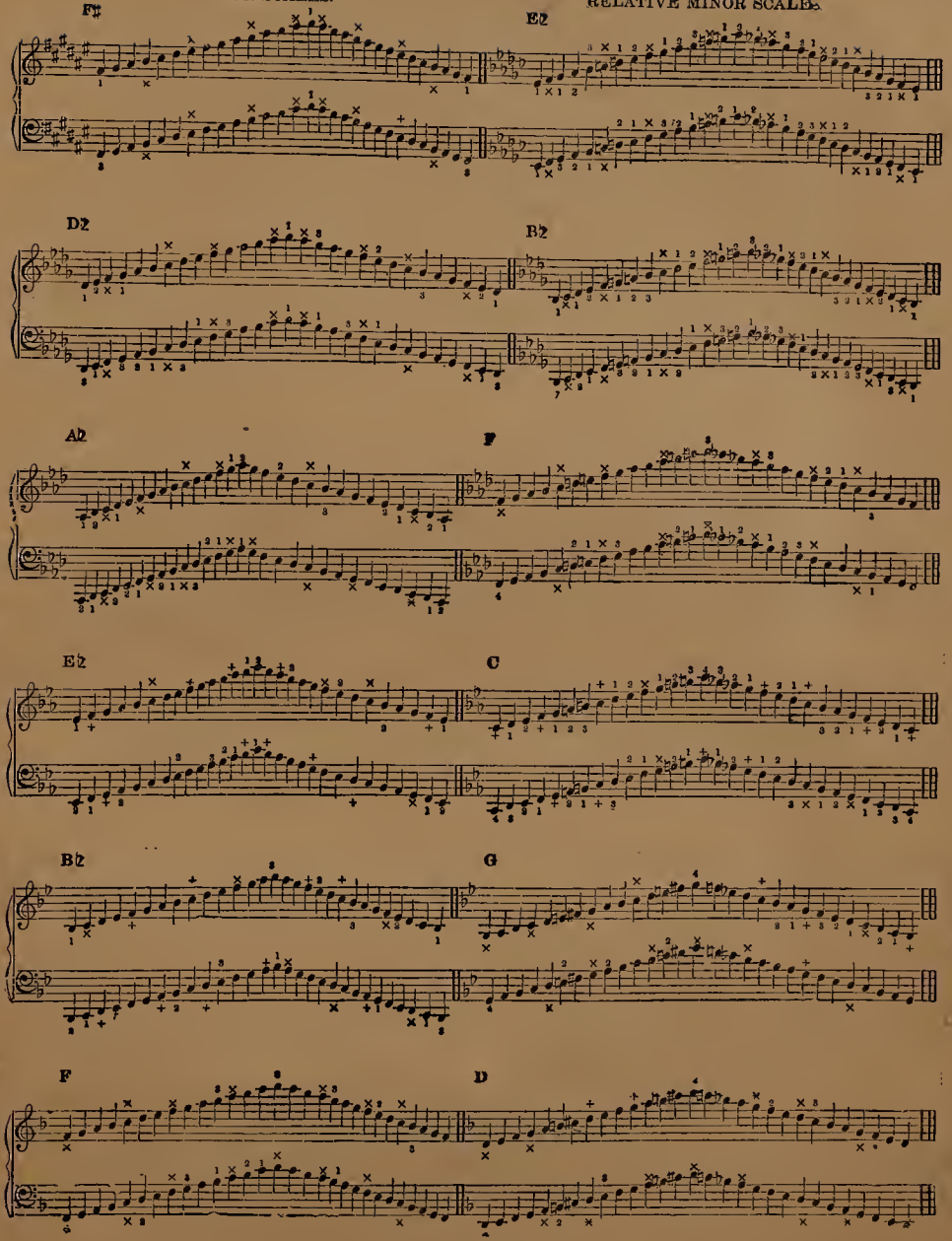
F, one flat, B.

SCALES ON TWO OCTAVES.

MAJOR SCALES. RELATIVE MINOR SCALES.

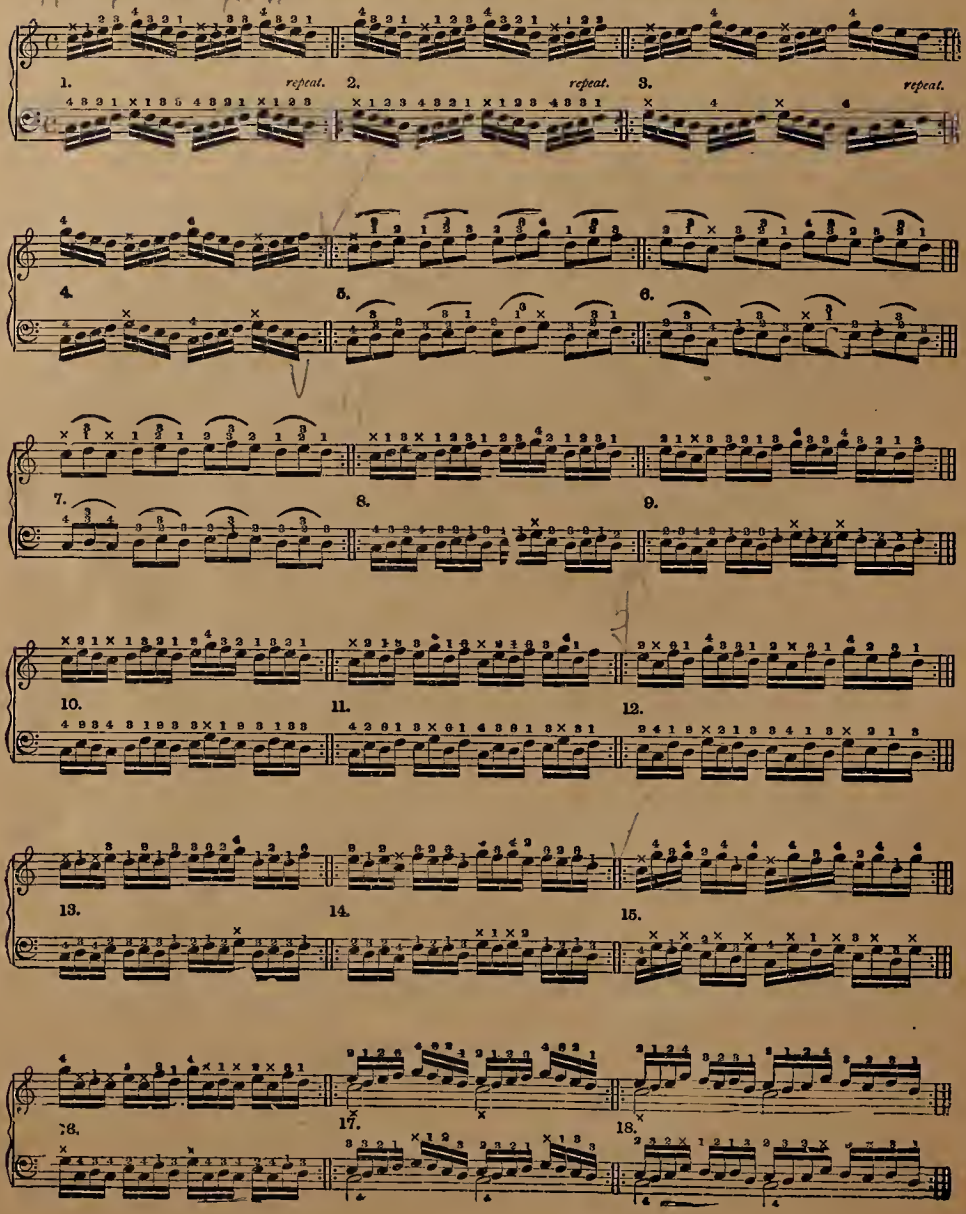


MAJOR SCALES. RELATIVE MINOR SCALES.



FIVE FINGER EXERCISES.

Each Number is to be practiced many times and with the guide of a teacher, throughout the different keys.



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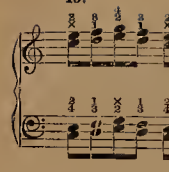

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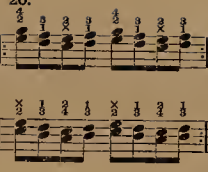

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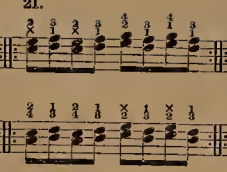

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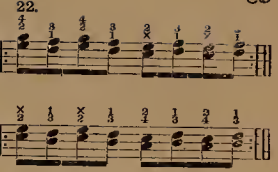

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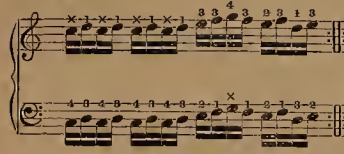

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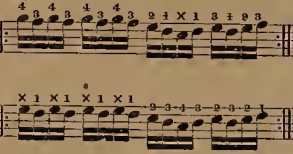

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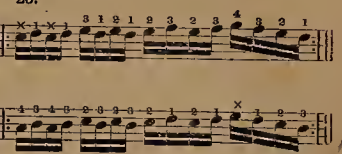
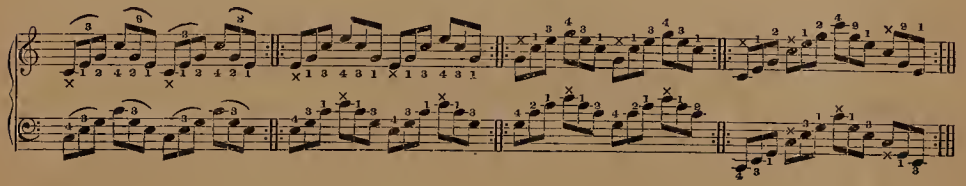
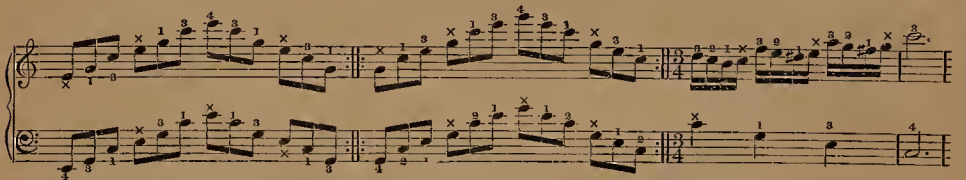
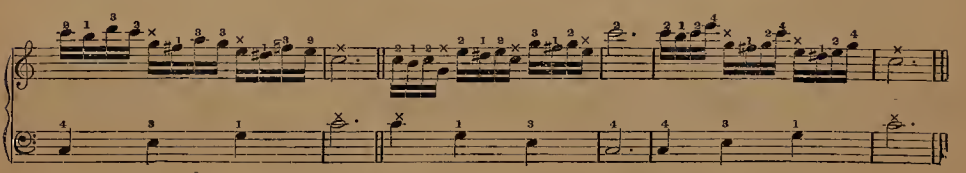
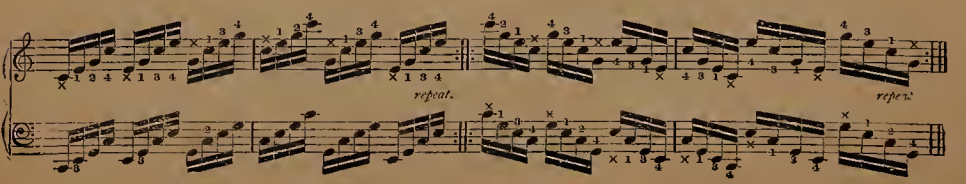


VARIOUS MOVEMENTS.



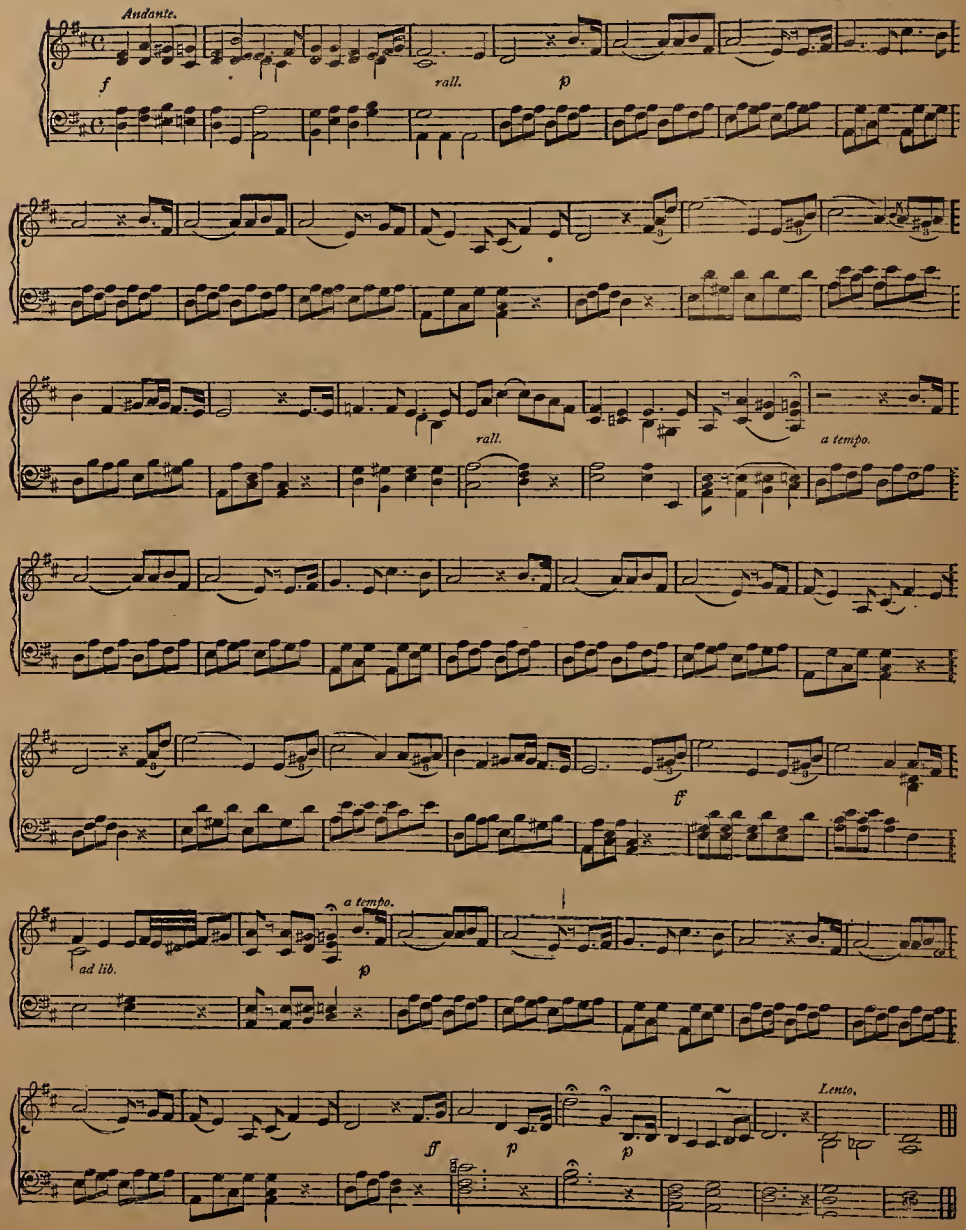






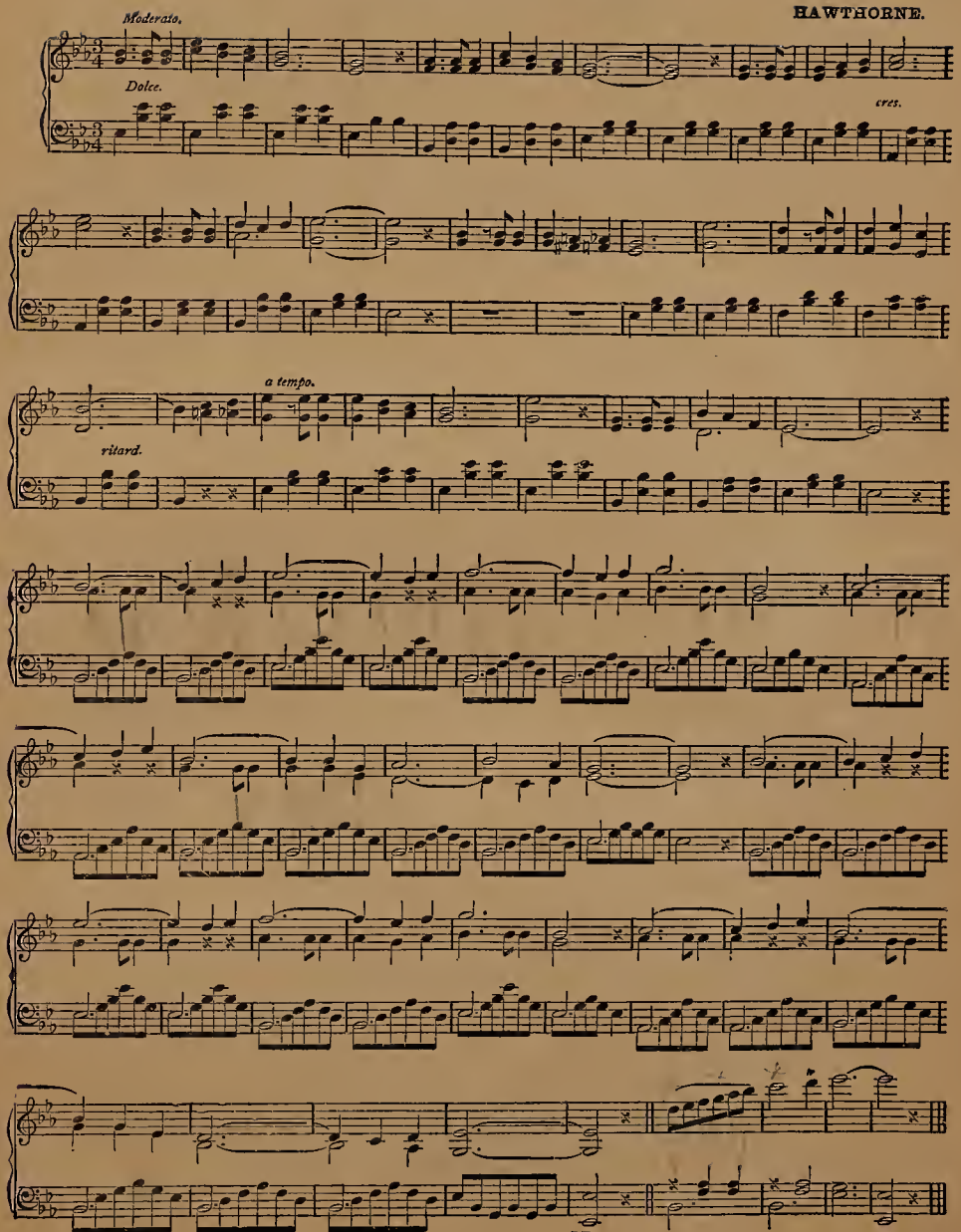
THE GRAND OLD OCEAN.

H. MILLARD.



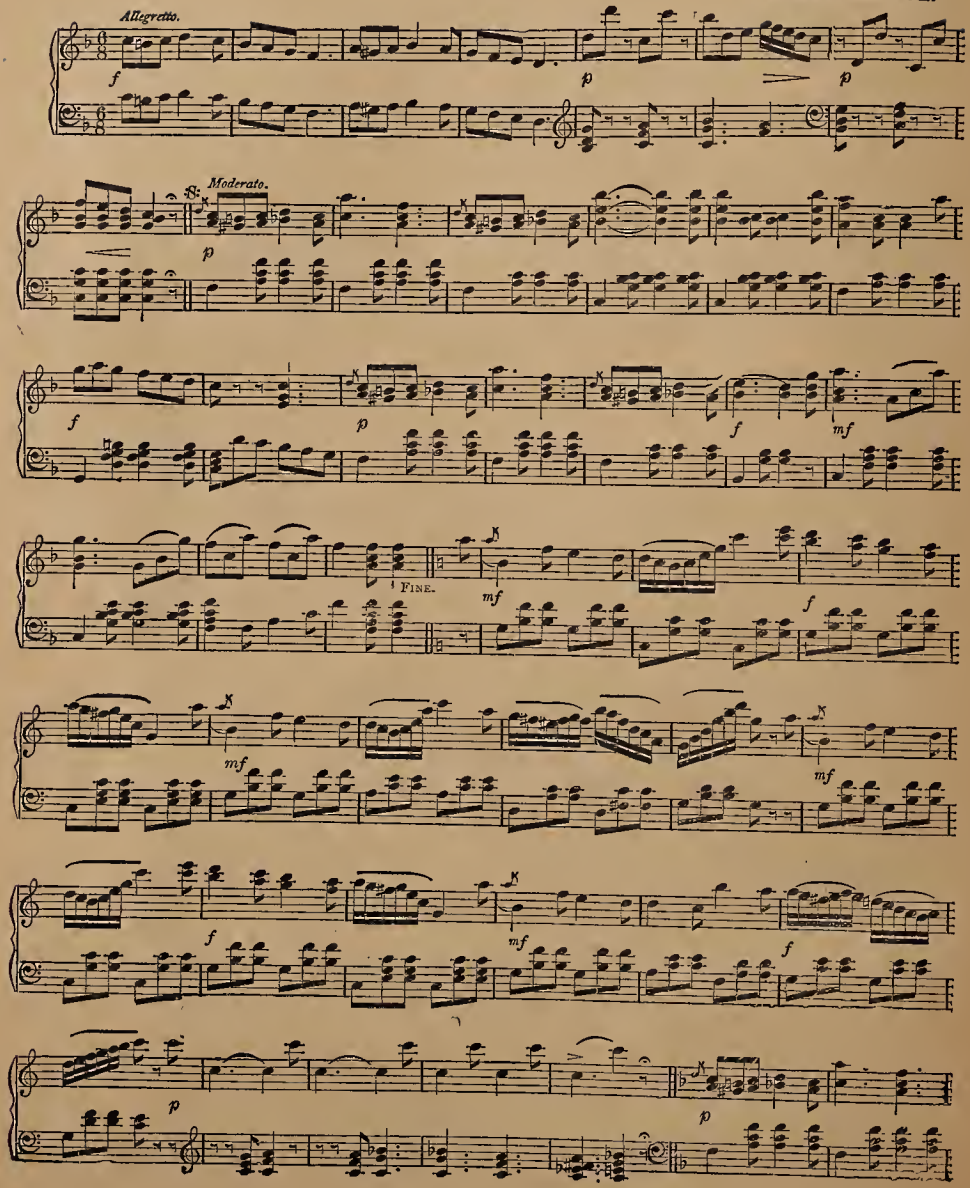
WHISPERING HOPE.

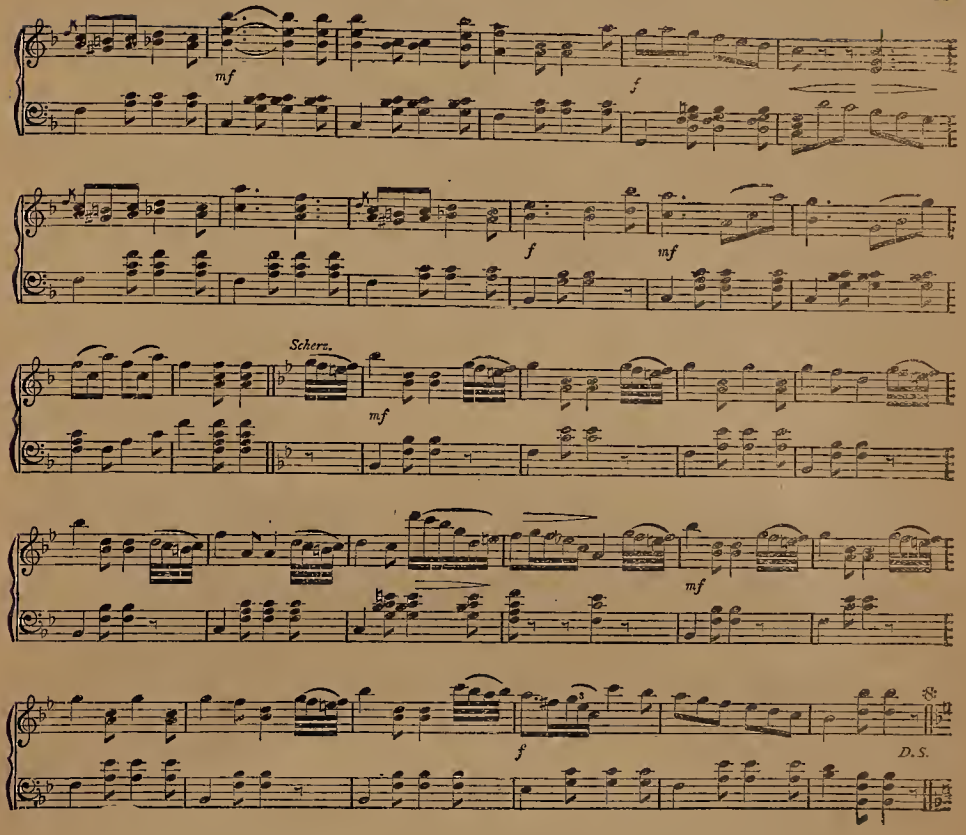
HAWTHORNE.



SAILING BY MOONLIGHT.

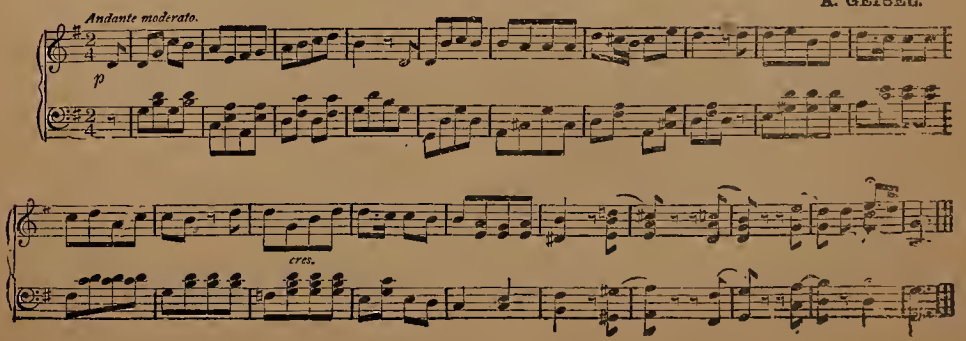
PIERRE LATOUR.





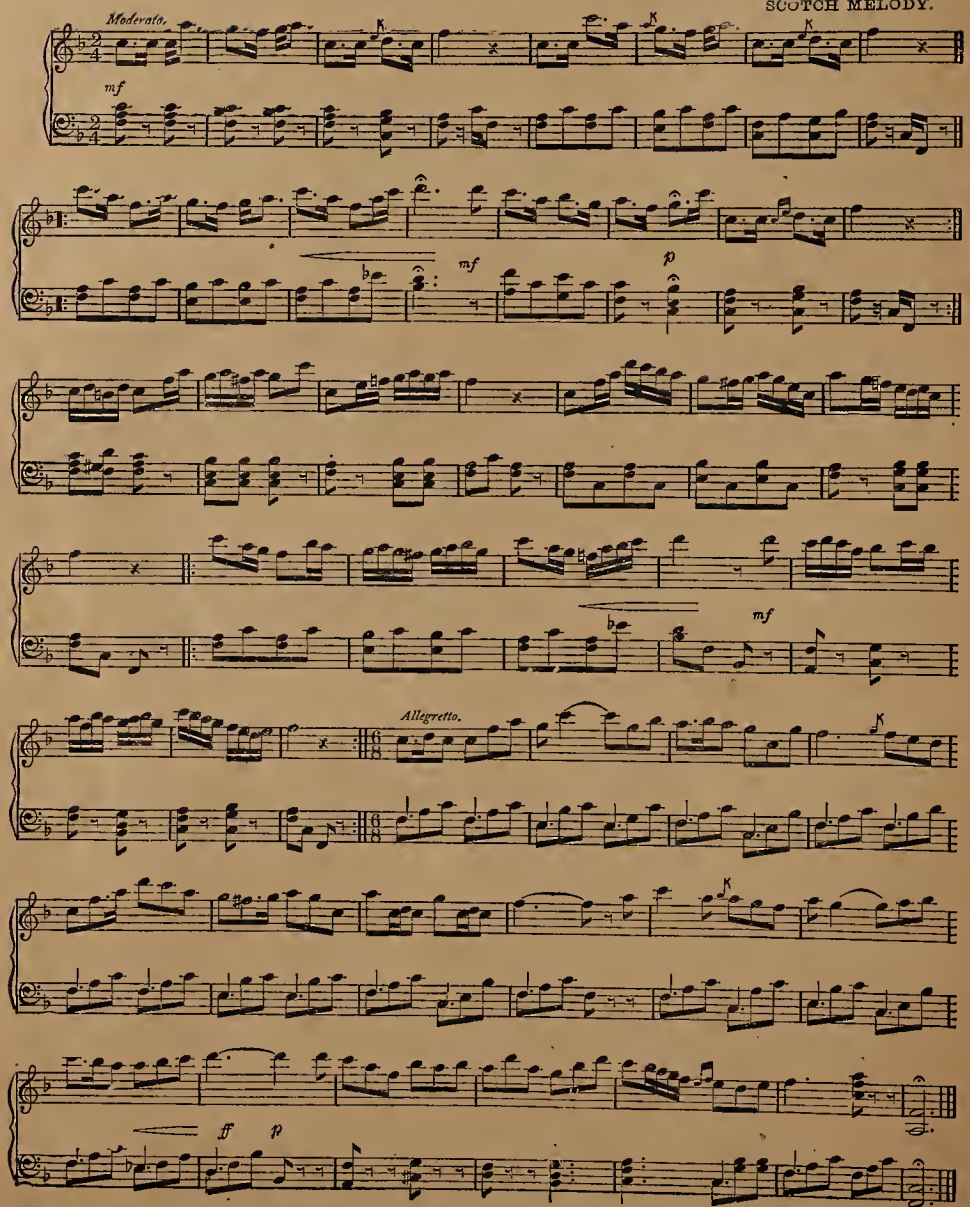
CAN LOVE FORGET?

A. GEIBEL.



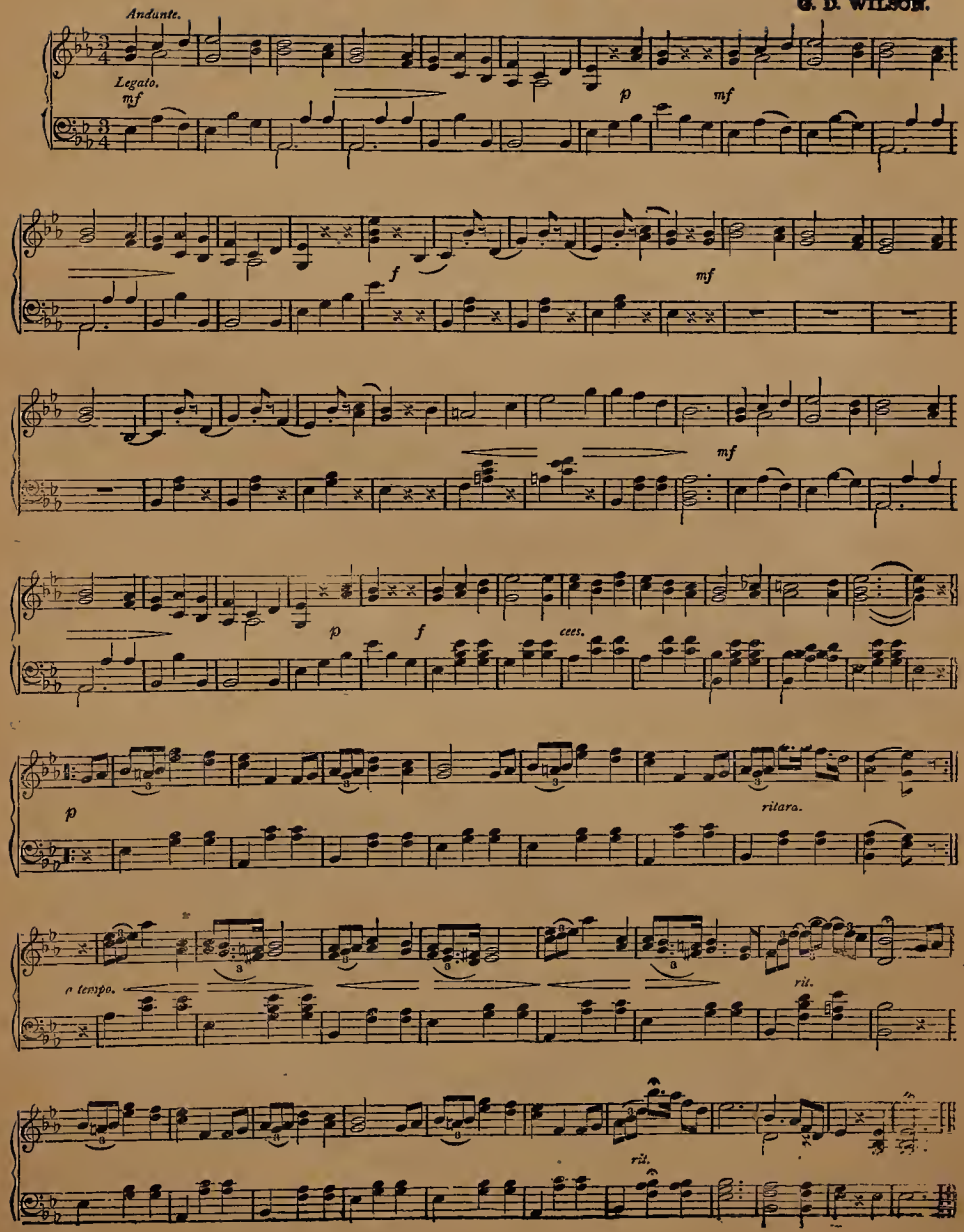
COMING THRO' THE RYE.

SCOTCH MELODY.



DREAMING OF HOME.

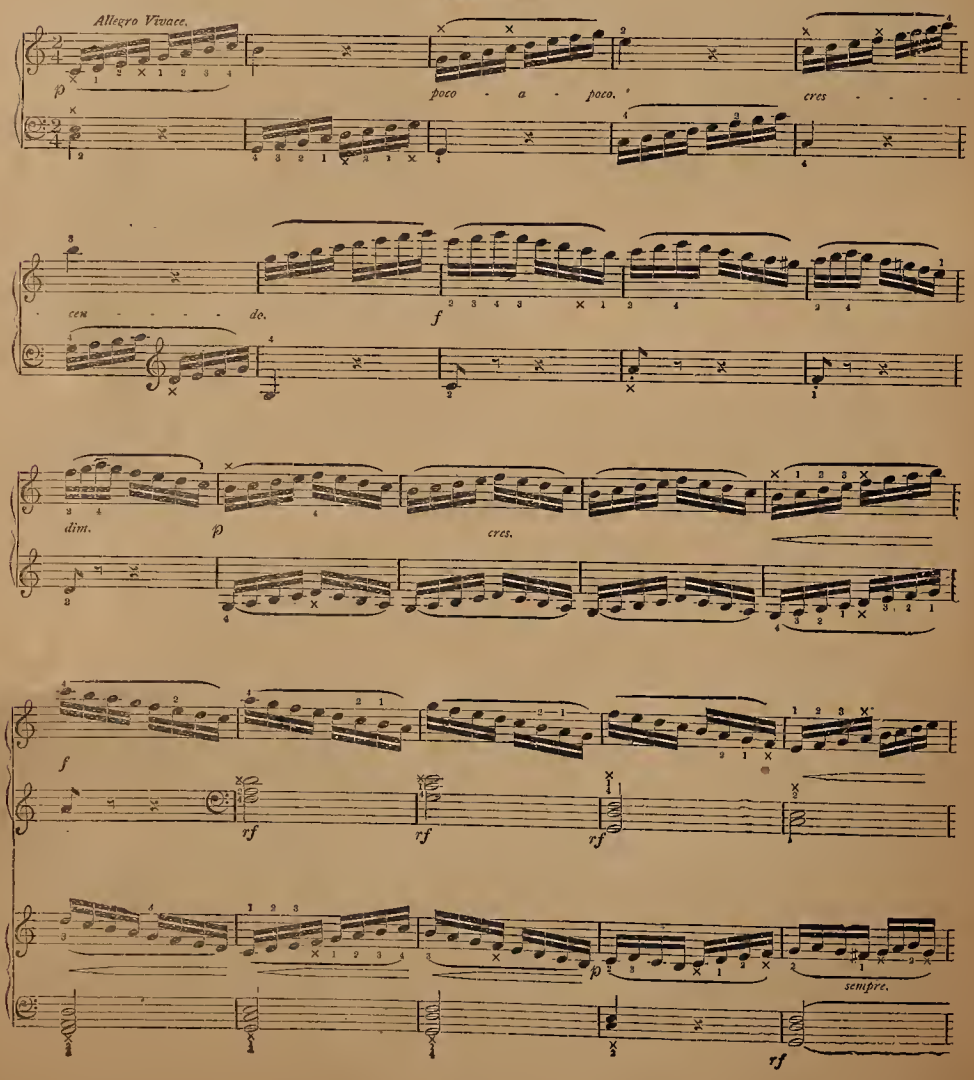
G. D. WILSON.

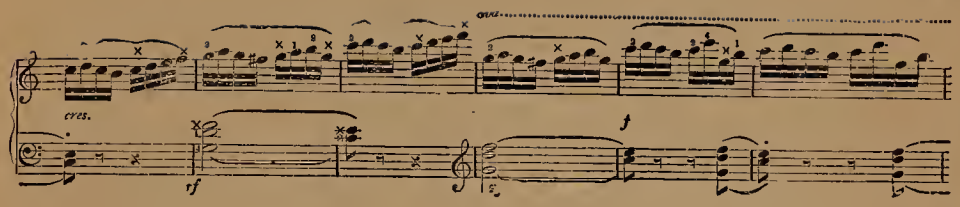


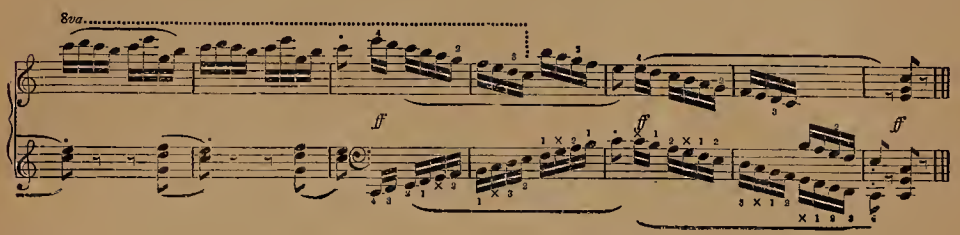
AMUSEMENT.

The following is a Study, intended to bring the scale of C into practical use,—with marks of expression, to enable the pupil to form a musical taste. Particular attention should be given to the *time, rests,* and expression marks. Play this piece in the slowest time, striking each note strong, lifting the hand from the key-board at all resting places, and separating well the fingers. The time may be increased after having learned to play it slowly. *Count aloud four in a measure.*

MELODY.

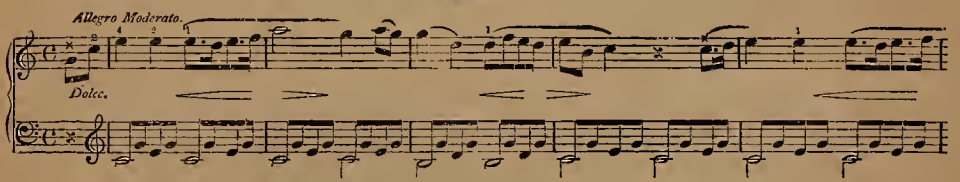


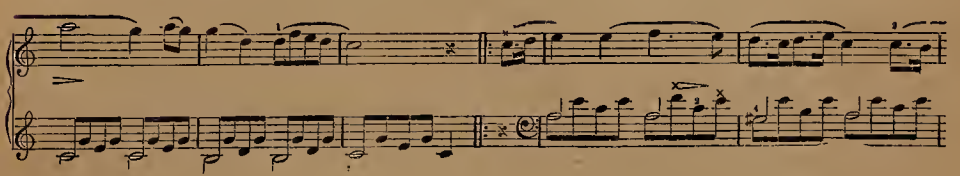


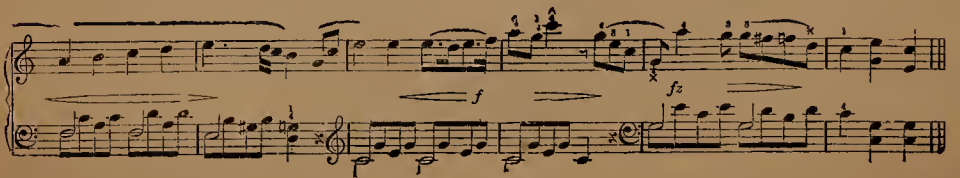


AMUSEMENT.

MELODY.

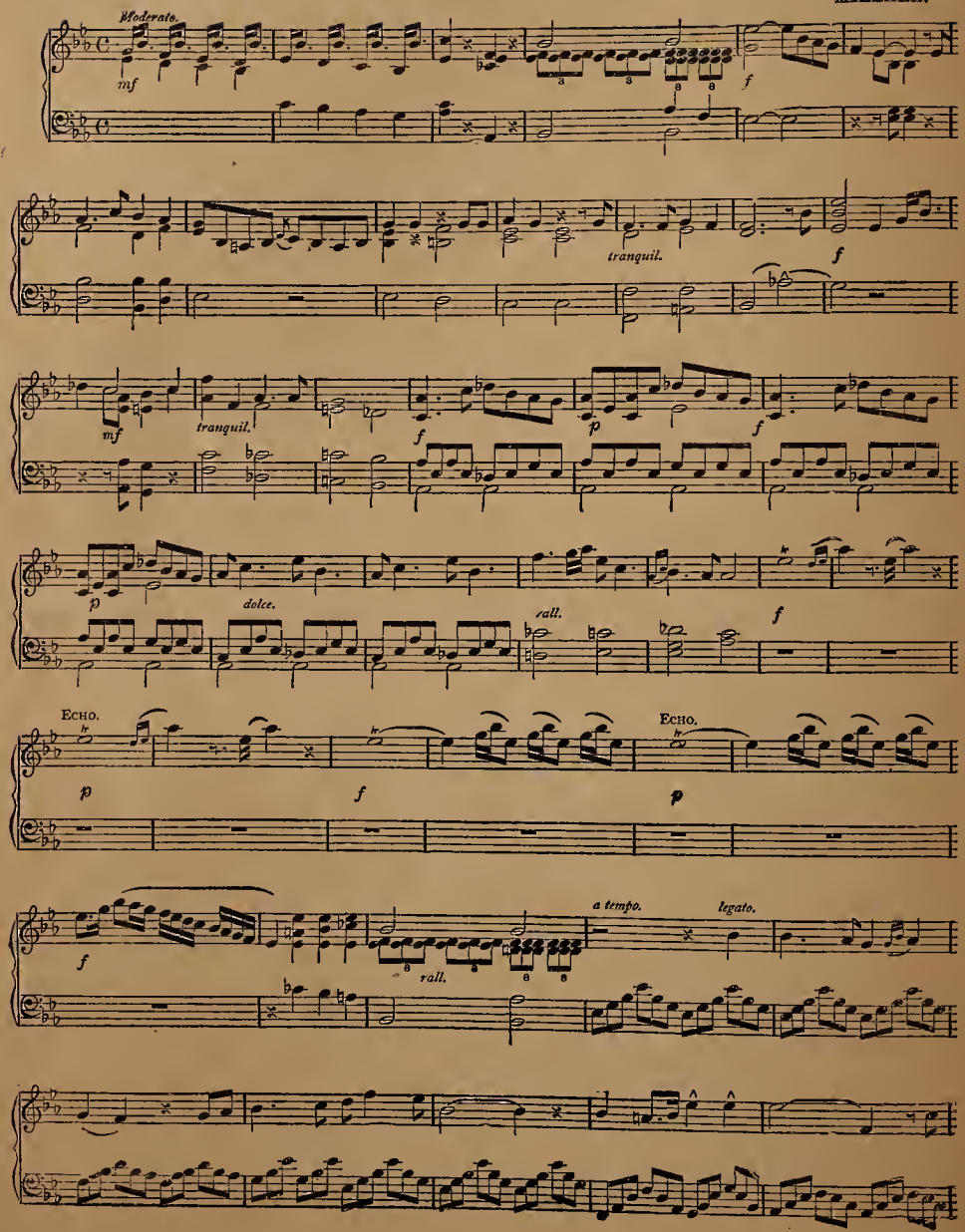


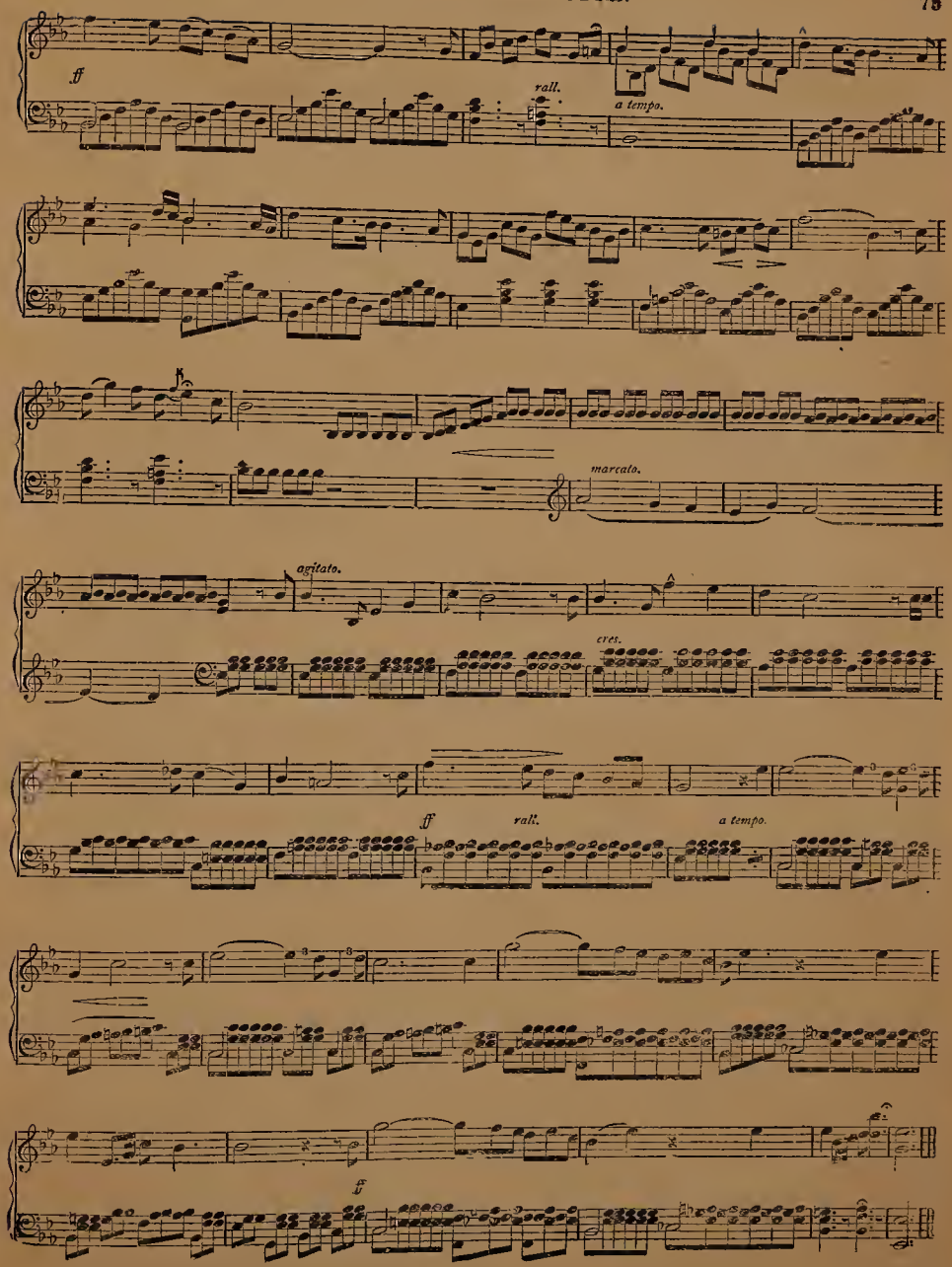




WAITING.

MILLARD.




ff
rall.
a tempo.
marcato.
agitato.
cres.
ff
rall.
a tempo.
ff

DICTIONARY

OF ITALIAN, FRENCH, GERMAN, ENGLISH AND OTHER MUSICAL TERMS.

A (*Italian*,) by, for.
ACCELLERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin*,) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE (*It.*) with agitation; anxiously.
AI, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO (*It.*) quickly, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG. or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PLACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, (*It.*) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM, (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, BRIOSO, CON BRIO, (*It.*) with brilliancy and spirit.
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con expressione*, with expression: *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness
CON DOLCE (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D.C., (*It.*) from the beginning: an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with the first strain.
DAL, (*It.*) by: as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek*,) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light, composition, written in a familiar and pleasing style.
DOLCE, or DOL, (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction, *and*; as *flauto e violino*, flute and violin; *nobilemento ed animato*, with grandeur and spirit.
ELEGAMENTE, ELEGANTE, (*It.*) with elegance.
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) FANTASIA, (*It.*) a species of composition in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata in the German style
FINE (*It.*) the end.
FORTE, or FOR, or simply *f*, (*It.*) loud
FORTISSIMO, or *ff*, (*It.*) very loud
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT (*Fr.*) in a cheerful and lively style.
GALLOPADE (*Fr.*) a galop; a quick, German dance-tune.
GALOP (*Ger.*) GALOPPE, (*Fr.*) a quick species of dance, generally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GLISANDO (*It.*) to slide.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with grace, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE (*It.*) is an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, INTRODUZIONE, (*It.*) a short, introductory movement.
ISTESSO, (*It.*) the same: as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness, or facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, LENTO, (*It.*) in slow time.
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*It.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*
MA, (*It.*) but; as *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, *main gauche*, or *M. D.*, *M. G.*, the right and left hand in piano music.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE (*It.*) in a martial style
MELANGE, (*Fr.*) a composition founded on several favourite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece of musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as *piu mosso*, with more movement, quicker
MOTO, or CON MOTO, (*It.*) with agitation
MOVIMENTO, (*It.*) time, movement.
NOBILE, NOBILIMENTE, (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violins*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be ommitted.
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal, or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft
PIU, (*It.*) an adverb of augmentation; as *piu presto*, quicker; *piu piano*, softer.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) POLONAISE, (*Fr.*) POLONOISE, (*Fr.*) a slow, Polish dance, in 3-4 time, of a peculiar rhythmical construction, as the melodial members usually terminate on the third crochet of the bar.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible: as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favourite airs
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, RADDOLCENTE, (*It.*) with augmented softness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of the tone
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) ROMANZA, (*It.*) a short, lyric tale, set to music; or a simple and elegant melody, suitable to such words.
RONDEAU, (*Fr.*) RONDO, (*It.*) a composition of several strains or members, at the end of each of which the first part is repeated.
RITENENTE, RITENUTO, (*It.*) a keeping back or decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ, (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign: as *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the *finale* now follows. It is also used in the sense of, *in similar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onward, quietly advancing.
SFORZATO, SFORZANDO, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANA, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone; a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) SONATE, (*Fr.*) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST. (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STRETTA, (*It.*) hurried.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as *volti subito*, turn quickly
SUITE, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both this displaces the accent, and produces a peculiar effect
TACET, (*Lat.*) implies that during a movement or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN. (*It.*) implies that a note or notes must be sustained or kept down the full time
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, TREMOLATE, TREMOLO, (*It.*) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) TRILLO, (*It.*) a shake.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement in a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA, FORZA, (*It.*) with the utmost vehemence; as loud as possible.
TUTTI, (*It., plural*) all; a term used to point out those passages where all the voices or instruments or both, are to be introduced.
UN, (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) VALSE, (*Fr.*) a waltz.
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) VITE, (*Fr.*) with quickness.
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *primo volta*, the first time of playing, &c.
VOLTA SUBITO, or V. S., (*It.*) turn over the page quickly.